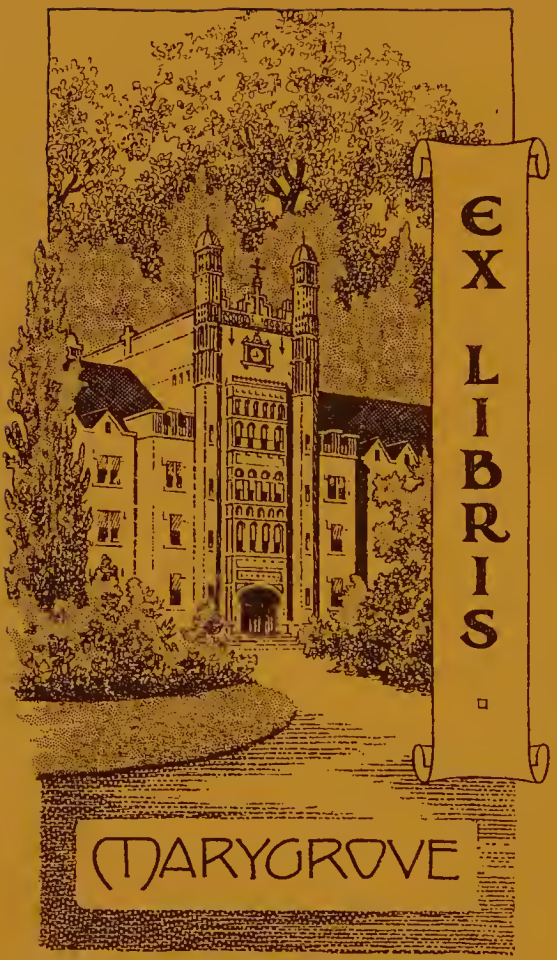
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MUSIC IN THE JUNIOR HIGH SCHOOL

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SILVER, BURDETT AND COMPANY
NEW YORK NEWARK BOSTON CHICAGO SAN FRANCISCO

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Printed in the United States of America

JUL 5 '32

FOREWORD

The establishment of the junior high school as a division of the public school system has had a profound influence upon the instructional work of the seventh, eighth, and ninth grades. Each course ordinarily required or offered in these years has been subjected to evaluation in terms of the new objectives set up for the junior high school. This has resulted in rearrangement of subject matter, changes in methods of instruction, introduction of new courses, and elimination of much material which could not be justified in the light of present standards.

Music along with other subjects has had to establish itself in an organization still more or less in the experimental stages. That it has been able to do so in many cases is a tribute to the holding power of the subject as well as to the skill and adaptability of music teachers. That it has failed in some situations is not surprising. The junior high school is the newest and least understood unit of the school system, and this situation has been reflected in the problems of the music department. Although much time has been devoted to a study of the other subjects of the curriculum, no correspondingly thorough study has as yet been given to music.

This book has been prepared to help place junior high school music on a level justified by the importance of music as a factor in the development of the adolescent. It is designed to be of assistance to at least three groups in the field of education: administrators, supervisors and teachers, and college students who are preparing to teach.

For the administrator, facts are given as to the place occupied by music in representative school organizations in the country; evaluations of the place of music in education by leading authorities in the field are quoted and discussed; and

recommendations are presented as to programs of study, equipment and material needed, and types of work ordinarily found most profitable.

For the supervisor and teacher of music, suggestions are offered for the successful carrying out of a music program. These suggestions have to do with general principles and standards rather than with methods and devices.

For the student in music education, guidance is provided in the many activities of junior high school music. He should find the entire book helpful in creating proper backgrounds, attitudes, and ideals.

The authors wish to express their indebtedness for coöperation that has made possible the preparation of this book. In particular, acknowledgment is due Miss Hope Stoddard for critical reading of the manuscript; to authors and publishers for quotations from copyright works credited in footnotes; to Mr. Will Earhart, Miss Mabelle Glenn, Alice C. Inskeep, Mr. George LeRoy Lindsay, Mr. Charles H. Miller, and others for representative junior high school programs from their respective cities; to Mr. Max Krone for his helpful suggestions concerning testing for instrumental adaptability; to Mr. Leon Metcalf and Mr. Harold Johnson for their preparation of seating charts for bands and orchestras; and to the host of friends and advisers whose interest and encouragement has shown the definite need for a critical study of the place of music in the junior high school.

John W. Beattie
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PART ONE: HISTORIC SURVEY

Chapter One

The Junior High School

In order to appreciate the important place which the study of music holds in the curriculum of the junior high school, it will be necessary, first of all, to understand the origin and nature of this institution.

1. *Early Methods of Grading in the Public Schools*

Within the past twenty years there has been a movement toward the reorganization of the grading system in our public schools. Previous to the first decade of the present century these schools had uniformly included twelve grades, eight grades in the elementary school and four in the high school, a division common to all parts of the country, and now referred to as the 8-4 plan.

In cities the elementary schools—one to each ward or district—provided for pupils from grades one through eight. Upon completing the work of the eighth grade, pupils were free either to seek employment or to go on to high school. But, since many of the courses offered in the high school were thought to be of doubtful value to any except those preparing for college, the former alternative was the choice of a large number who had completed the so-called "common school" education and had arrived at the age when they might legally leave school.

In villages where only one building housed all pupils, the members of two or more grades were ordinarily placed in one room. So, instead of having one teacher in charge of each grade, two or three grades would often come under the juris-

diction of a single instructor. If high school courses were offered at all, their number was so small as to be presented quite often by but one or two teachers. A large proportion of children in the rural districts attended one-room schoolhouses for a few months of the year, and such few of their number as aspired to higher education traveled back and forth from the farm to the nearest town maintaining a high school.

In smaller communities and rural districts four-year high schools were by no means common and, wherever located, were attended by a relatively small percentage of the school population. The courses were based largely upon college entrance requirements.

The high school, as it existed at the beginning of the twentieth century, was a gradual outgrowth of the original secondary school as established in New England. Three types evolved in its development (as presented by Inglis[1]); these are the Latin grammar school, the academy, and the public high school.

The Boston Latin School, founded in 1635, was patterned after similar schools in England and had as its sole aim the preparation of boys for college. Its curriculum was classical and until 1814 consisted entirely of Latin and Greek. The establishment of this school led to that of similar ones, but the movement was limited to New England, particularly to Massachusetts. For over a century the Latin school was the only kind of secondary school in the United States; indeed, it was not until well along in the eighteenth century that a broader curriculum appeared desirable.

Meanwhile in England, Scotland, and Germany there had gradually come about a discontent with the limited curriculum of the Latin school. Desire for a more varied choice of sub-

[1] Alexander Inglis, *Principles of Secondary Education,* Houghton Mifflin Company, Chapter V.

jects including mathematics, science, and history gave rise in time to the academy. In the United States the academy received its first impetus largely through the efforts of Benjamin Franklin, who drew up a plan for such an institution in 1743. Massachusetts gave to the newer type of school such strong support that by 1830 there were in that state many more academies than Latin schools. With the spread of the movement through the other eastern and the southern states, the academy became by the middle of the nineteenth century the commonly existing form of secondary school.

Save in New York, where it received state support, the academy was essentially a private school controlled by a religious denomination or by individuals—this in contrast to the earlier Latin schools, which were publicly supported. A further difference was found in the tendency it manifested to admit girls as well as boys. Its chief distinction, however, lay in its broadening of the curriculum on the assumption that broader education should be provided for all boys and girls, whether or not they planned to enter college. For nearly a century the academy became the principal type of secondary school. Indeed, in many sections of the rapidly developing West, it was the only secondary school existing, and, in both the subjects offered and the methods of instruction, it exerted a tremendous influence on the development of secondary education.

The public high school came into being in the early part of the nineteenth century owing to the desire for a type of education which should not only include the wide range of subjects given by the academy but which should also depend on the public for support and supervision. Again Massachusetts was in the lead, establishing in 1821 the Boston English Classical School, the first public high school. Based upon the theory that it was essential to provide training for boys regardless of whether or not they contemplated entering

college, its course of study included English, mathematics, navigation, surveying, history, natural philosophy, geography, and bookkeeping, together with the traditional subjects. Five years later a similar high school for girls was established in Boston. In 1827 the state of Massachusetts passed a law authorizing the establishment of high schools to which both boys and girls were admitted. From this as a beginning the idea of the public high school quickly gained acceptance.

While the increase in the number of high schools was at first gradual, due to the flourishing condition of the academy system, after 1860 they began to spread rapidly. High schools continued to be patterned, meanwhile, after those first organ-

TABLE I[1]

ESTABLISHMENT OF PUBLIC HIGH SCHOOLS BY DECADES IN THE VARIOUS DIVISIONS OF THE COUNTRY

DECADES	NORTH ATLANTIC (YEARLY INCREASE)	SOUTH ATLANTIC	SOUTH CENTRAL	NORTH CENTRAL	WESTERN	TOTAL YEARLY INCREASE
1820-1829	6	-----	1	-----	-----	7
1830-1839	10	1	1	2	-----	14
1840-1849	27	4	3	9	-----	43
1850-1859	67	1	5	34	1	108
1860-1869	60	7	3	103	4	177
1870-1879	121	25	27	298	8	479
1880-1889	142	47	103	508	29	829
1890-1899	318	91	161	595	155	1320
1900-1902	31	17	30	93	31	202
Total to 1902	782	193	334	1642	228	3179

ized in Massachusetts. Table I shows the increase in the number of schools according to sections of the country, and Table II the increase in the number of teachers and students.

From these tables it is seen that the most rapid period in

[1] From *History of Education in the United States*, p. 173, by Edwin Grant Dexter. By permission of The Macmillan Company, Publishers.

the establishment of public high schools came in the years 1870-1890, while in the two decades from 1890 to 1910 the growth in the number of students enrolled was actually quadrupled.

Some examination into the causes underlying this rapid increase is necessary, if we are to understand the more recent

TABLE II[2]

GROWTH OF THE PUBLIC HIGH SCHOOL, 1890-1915

YEAR	SCHOOLS	TEACHERS	STUDENTS
1890-1891	2771	8270	211596
1895-1896	4974	15700	380493
1900-1901	6318	21778	541730
1905-1906	8031	30844	722692
1910-1911	10234	45167	984477
1913-1914	11515	57909	1218804
1914-1915	11674	62519	1328984

developments in secondary education. Until the close of the nineteenth century our population was predominantly rural, its citizens being largely engaged in clearing the land, developing roads and other means of communication, creating market centers, and engaging in all such activities incident to the upbuilding of a new country. The Civil War had impoverished the South both in money and man power. With the freeing of the slaves the inhabitants of that section found it necessary to form a new social organization and to devote their energies to the rehabilitation of their property.

The spread of population to the West opened up a vast new country where, except in cities particularly favored by geographical conditions, only the most elementary education

[2] Report of U. S. Commissioner of Education (1916), Vol. II, p. 449. The Report of the Commissioner of Education, 1917, Vol. 2, gives the number of high schools for the school year 1915-16 as 12,003. The Biennial Survey of Education, 1918-20, gives the number of high schools for the year 1919-20 as 14,326. The Biennial Survey of Education, 1924-26, gives the number of high schools for the year 1925-26 as 17,710.

was provided. The older and stronger children were needed on the farms and in the shops and could be spared for but a few weeks of schooling during the winter months. As a rule, once they had passed through the grade roughly corresponding to the seventh or eighth, they went no further unless they contemplated entering one of the learned professions.

Toward the close of the nineteenth century conditions had somewhat changed. The settlement of the country had been hastened by the immigration of vast numbers of Europeans[1]; rails had spread their network over the country; the telegraph and telephone had made possible quick communication; new machinery had made spinning and weaving occupations for the factories instead of the homes; improvements in farm implements had brought about less laborsome methods in agriculture. Since manufacturing was growing in importance and great industries were finding it convenient to cluster in railroad centers or near harbors, an increasing proportion of the people were living in cities and towns. Then, with the increase of wealth and the establishment of child labor laws and compulsory school laws, children were not only released from the necessity of assisting as formerly in the family upkeep but were also required to remain in schools until they had reached sixteen years of age. As a natural outcome the high schools became crowded.

The only solution to the problem thus created lay in extensive building. So, from 1890 to 1926, the number of high schools grew from approximately 3000 to more than 17,000. In 1890 only sixteen children out of every thousand in school were attending high school; in 1924, one hundred and forty out of a thousand were in high school.

With this enormous increase in enrollment the high school could no longer exist for the benefit of only those students

[1] André Siegfried, *America Comes of Age*. Harcourt, Brace and Company.

preparing for college. Consequently the subjects offered had to be so multiplied as to include many not formerly considered as actual school work. Commercial courses, manual training, domestic science, physical education, art, music—all had now become a part of the curriculum. Additional rooms, shops, and equipment had to be provided for proper instruction in these subjects. The large increase in the number of students together with the needs of the new courses resulted in an extensive building program. High school plants of a size and type undreamed of in the nineteenth century sprang up in all our cities. In the larger centers, where one high school had formerly sufficed, several now became necessary.

The development of the building program resulted in another serious problem. What should be done with the high school building now outgrown but still in a fair state of preservation? To tear it down would seem, to taxpayers, a tremendous waste. The answer was clear. For not only had high school enrollment increased, but elementary schools had grown proportionately. Moreover, kindergartens were becoming an adjunct to the public school system, and room had to be made for the increased attendance. What more logical scheme than to remove all the seventh and eighth grades from the ward buildings and assemble them in the old high school building? Thus was born that institution which in many communities was known as the Central Grammar School. The reason for adopting a new school unit, it is therefore to be noted, lay in the necessity of providing for an overflow of pupils from both elementary and high school grades.

2. *The Beginnings of the Junior High School*

In a school composed of seventh and eighth grade pupils it became possible to conduct the work on a different basis from that which had been customary when each of these

grades was a small unit in a ward school. Departmental teaching came into vogue with the resultant promotion by subject. But, more important, this segregation of the students of about the same age and stage of development made a close survey of their particular problems possible. At first the observations took the form of objections to the type of school then in vogue and were as follows:

a. In the seventh and eighth grades too much time and effort were devoted to a review of the work of earlier years. While there was partial justification for this procedure in that all children should be thoroughly versed in the fundamental subjects, insufficient new material was added to interest the adolescent or provide a setting for his new outlook on life.

b. Due to the fact that materials and methods suitable for elementary school children continued to be used in the seventh and eighth grades, a sharp break occurred between the work of the eighth grade and that of the first year of high school. When the child entered high school he was plunged into an organization entirely different from that with which he was familiar, not only in the work offered but also in the method of carrying on this work. It followed that the grammar school graduates, in participating in the commencement exercises, very naturally concluded that they had completed one stage of school life, perhaps the most important one. A large percentage left school with their neatly rolled diplomas, never to return. Many who did go on found themselves unable to make the necessary adjustments and soon likewise left school.

c. The fact that at adolescence the child requires new and diversified interests was too little recognized. In the arrangement of his courses of study his emergence from a state of childhood into one of adulthood, in which process he becomes physically, mentally, and emotionally a new being, was not taken sufficiently into account.

d. Individual characteristics were given little consideration. All children in the seventh and eighth grades were required to complete a prescribed course of study in as uniform a manner as possible regardless of differences in respect to sex, physical development, mental ability, and emotional capacity, as well as in respect to vocational and educational interests. This failure to take into account individual interests and differences was one of the chief weaknesses of the 8-4 system.

e. Too little opportunity was given for the development of the social nature (a need which becomes particularly pronounced at adolescence) or for training in individual responsibility and leadership.

3. *Final Adoption of the Junior High School*

The objection raised by psychologists to the organization and course of study of the upper grammar grades received some consideration with the establishment of the central grammar school as a separate unit. But the materials and methods used in the ward school were largely transferred to the central grammar school, together with teachers and pupils. Realizing that merely concentrating the pupils of certain grades did not solve the problems involved, farsighted educators made experiments with organization, courses of study, and methods of teaching, out of which has grown a distinctly new type of school. What this new school is and what it proposes to do is found in the *Fifth Yearbook of the Department of Superintendence of the National Education Association,* in a statement representing many viewpoints culled from current texts and articles.

The junior high school is that portion of the public school system above the sixth elementary grade, including usually the seventh, eighth, and ninth grades, and admitting and making provision for all pupils who are in any respect so mature that they can profit more from the junior high school environment than they would from continuing in the elementary school. It is es-

sentially an exploratory, try-out, and information school. It is neither a sub-secondary school nor a vocational or trade school. The junior high school is distinguished by these characteristics:

A separate building in which to house the seventh, eighth, and ninth grades, or at least two of these grades. (It should be noted also that many school administrators recommend the six-year junior-senior high school organization for the smaller school systems.)

A separate staff of teachers.

The recognition of individual differences in capacities, tastes, and purposes, in the organization and conduct of class work.

A program of studies differing from the course of study to be found in the like numbered grades of the traditional school in America.

A partial or complete departmental organization of subject matter and teaching.

The organization of a limited number of curricula, each containing groups of constant and variable courses.

A definite and effective plan of pupil guidance.

Certain elective studies to be chosen by pupils under guidance.

Promotion by subject.

Organization and administration of student activities in accordance with the needs and interests of adolescent pupils.

The same source, *The Fifth Yearbook*, gives an analysis of statements by fifty-nine public school administrators and twenty college specialists, published since 1920. Of the fifteen purposes listed the more important ones are:

Giving consideration to individual differences in pupils and thus enabling them to develop themselves along lines of their interests and abilities.

Preparing pupils, by prevocational training, to make wise choices later on of school courses and life occupations.

Bringing pupils into contact with influences likely to give direction and purpose to their lives.

Meeting the emotional needs of the early adolescent group.

Bridging the gap between elementary and secondary schools and thus bringing about proper coördination between lower and higher schools.

Developing qualities of good citizenship by preparing pupils to play a part in the life of the community.

Providing opportunity for profitable self-activity through development of leadership, individuality, and initiative.

Retaining young people in school beyond the compulsory age.

From these statements the conclusion may be reached that the educators of the country are agreed that certain special functions should be performed by the junior high school. Four of these functions occur so frequently in the writings of various school men that they may here be enumerated as forming the basis for the philosophy underlying the new organization.

a. Differentiation

To discover and make provision for individual differences readily discernible in boys and girls between the ages of twelve and fifteen.

An examination of these differences, having to do with sex, capacity, interests, environment, home training, racial inheritance, physical development, and future vocation, must lead inevitably to diversity in curricula, to class organization with individual interests and abilities as a basis, to material and methods of teaching so chosen as to comprehend the particular needs of each student, and to extracurricular activities.

b. Exploration and Guidance

To furnish each student with the means of developing his capacities and interests in such way as to enable him to find that place in life in which he may make full use of his powers.

Such an ideal demands exploratory courses which open up to students many fields of adult activity and requires the guidance of advisors who, in coöperation with pupils and parents, may help to shape both the present and future activities of the student. The varied interests of the adolescent

call for courses flexible enough to admit of a wide range of experience.

c. Socialization

To provide the adolescent with opportunities for the development of sympathetic relationship with his fellows.

Far from experiencing only the intensely individualistic characteristics of childhood, the adolescent develops an awareness of his dependence on others and senses that his life is now closely related to the lives of his associates. Through class exercises which provide for socialized procedure and through group athletics, orchestras, bands, choruses, debating societies, dramatic clubs, and voluntary organizations of various kinds, he learns how to share in the furthering of some group project. On occasions in which the entire school participates there is fostered a feeling of group morale or school spirit which may be carried into later school and community life. Through these activities initiative and individual leadership are fostered, and at the same time the desirability of coöperative effort is made apparent.

d. Coördination and Articulation

To facilitate the transition from the elementary school to the high school, or in other words to "bridge the gap" between the two systems.

Between the elementary grades and those of the high school there exist marked differences as to subject matter, methods of instruction, and class organization. The elementary school furnishes the foundation for later differentiation. The junior high school continues such fundamental training as is necessary to the integration of all members of a society, and at the same time begins the process of the special training of individuals. It makes possible a gradual transition from general

elementary training to high school education which is characterized by specialization.

To illustrate: In the elementary school the only differentiation is through gradation. Each child in the several grades remains in the same room, pursues the same subjects, is taught by the same teacher. In the junior high school, though there is still a considerable number of common studies, departmentalization is introduced, promotion is by subject, and some election of courses is made possible. In the senior high school all work is on a departmental basis, there is great freedom of choice of subjects, and students are likely to have a different instructor for each subject. Since the plan of organization and scheme of instruction is very unlike that found in elementary schools, a school unit is needed which will include some of the practices of both elementary and senior schools. The junior high school is intended to meet that need. It is thus the coödinating unit between the lower and upper school divisions.

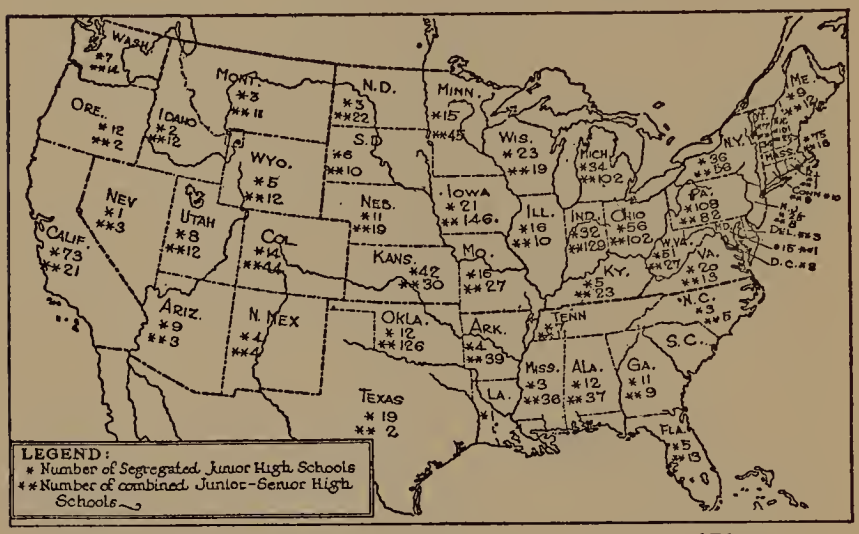
4. *Scope of the Junior High School Movement*

The most recent information as to the number and location of junior high schools is found in the *Fifth Yearbook, Department of Superintendence.* Two tabulations from this book are given herewith (Tables III and IV) and, taken from the same source, a map (Figure A) presenting graphically the locations of junior high schools in 1927.

It is apparent from Figure A that the organizing of junior high schools has not been confined to any particular section of the country. Nor has their establishment been limited to the larger cities. The earliest adoptions of this system were to be found in cities as widely scattered as Columbus, Ohio; Berkeley, California; Grand Rapids, Michigan, and Concord, New Hampshire, and the subsequent adoptions were in com-

FIGURE A

NUMBER OF SEGREGATED JUNIOR HIGH SCHOOLS AND COMBINED JUNIOR-SENIOR HIGH SCHOOLS BY STATES



Based on as comprehensive data as were available in 1925. U. S. Bureau of Education.

munities which varied greatly both in population and situation. While few of our largest cities were among the first to recognize its value, Detroit, Cleveland, Chicago, Philadelphia, St. Louis, Cincinnati, Pittsburgh, and Rochester have now become active in the reorganization of the work of the seventh, eighth, and ninth years. While many of the pioneer schools were organized in outgrown high school buildings, most of the later ones have had their beginnings in specially constructed plants.

Evidences of general satisfaction with the junior high school plan as an educational ideal have been manifest. The new type of organization has become known as the 6-3-3[1] plan. While there is room for improvement in the conduct of all

[1] Various other plans have been proposed, such as the 7-4 and the 6-2-3, where the elementary and regular high school grades alone are concerned. Where the junior college is included, there are advocates of the 6-3-3-2, the 8-4-2, the 6-4-4, and the 6-2-3-2 grade combinations.

TABLE III

GROWTH IN TOTAL ENROLLMENT IN ALL PUBLIC HIGH SCHOOLS AND IN JUNIOR HIGH SCHOOLS, 1920-1924

TYPE OF HIGH SCHOOL	1920 ENROLLMENT	1922		1924		
		Enrollment	Percent increase over 1920	Enrollment	Percent increase over 1922	Percent increase over 1920
1	2[1]	3[2]	4	5[3]	6	7
All Public High Schools	1,999,106	2,496,234	24.87	2,950,408	18.19	47.59
Regular[4]	1,667,480	1,927,746	15.61	2,064,997	7.12	23.84
Junior*	37,331	215,158	476.35	383,417	78.20	927.07
Senior*	17,791	63,771	258.45	132,878	108.37	646.88
Junior-Senior	276,504	289,559	4.72	369,116	27.48	33.49

[1] Biennial Survey of Education, 1918-1920, Statistics, U. S. Bureau of Education Bulletin, 1923, No. 29, pages 505-520.

[2] Biennial Survey of Education, 1920-1922, Vol. II, U. S. Bureau of Education Bulletin, 1924, No. 14, pages 540-552.

[3] Statistics of Public High Schools, 1923-1924, U. S. Bureau of Education Bulletin, 1925, No. 40, pages 10-23.

[4] A regular high school is one not organized on the junior, senior, or junior-senior plan.

* Organized as a separate institution.

of the educational divisions, the intermediate unit is firmly established, rapidly increasing in numbers and manifestly justifying its existence. Proponents of any course of study for adolescents must take due notice of the junior high school —the sound reasoning underlying its establishment, the breadth of its objectives, and the wise planning which has brought about its organization.

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TABLE IV

Distribution of Non-Four-Year High Schools by States and Population of District—1925

State	Number of schools by population of district				
	Population 100,000 or more	Population 30,000 to 100,000	Population 2,500 to 30,000	Population less than 2,500	Total schools
1	2	3	4	5	6
United States	288	262	783	1215	2548
Alabama	...	1	12	36	49
Arizona	...	...	8	6	14
Arkansas	...	5	16	24	45
California	36	23	27	22	108
Colorado	7	2	10	42	61
Connecticut	1	4	11	5	21
Delaware	...	...	2	1	3
Dist. of Columbia	8	...	...	...	8
Florida	...	3	6	11	20
Georgia	5	5	5	8	23
Idaho	...	...	6	9	15
Illinois	...	9	10	9	28
Indiana	1	12	37	204	254
Iowa	4	21	18	132	175
Kansas	5	8	52	24	89
Kentucky	...	1	17	10	28
Louisiana	...	...	2	...	2
Maine	...	1	16	17	34
Maryland	14	...	1	1	16
Massachusetts	25	29	43	12	109
Michigan	11	20	34	83	148
Minnesota	9	5	28	21	64
Mississippi	...	...	12	27	39
Missouri	7	5	17	23	52
Montana	...	1	2	12	15
Nebraska	...	2	16	16	34
Nevada	...	...	2	2	4
New Hampshire	...	...	16	30	46
New Jersey	11	5	16	5	37
New Mexico	...	...	2	6	8
New York	36	1	30	28	95
North Carolina	...	2	4	2	8
North Dakota	...	...	3	22	25
Ohio	41	15	51	68	175
Oklahoma	...	9	71	66	146
Oregon	...	...	13	2	15
Pennsylvania	29	38	78	58	203
Rhode Island	...	...	1	1	2
South Carolina	...	...	...	...	...
South Dakota	...	...	8	10	18
Tennessee	...	3	7	8	18
Texas	17	7	1	2	27
Utah	8	2	4	10	24
Vermont	...	...	11	30	41
Virginia	7	2	7	19	35
Washington	2	...	16	3	21
West Virginia	...	5	9	64	78
Wisconsin	4	16	22	10	51
Wyoming	...	...	3	14	17

Data secured from U. S. Bureau of Education.

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Chapter Two

The Place of Music in the Development of the Adolescent

Regarding the development of the adolescent there have been two commonly accepted theories. The first, held by a group of psychologists headed by G. Stanley Hall, whose studies of the adolescent have had a profound influence on education, maintains that certain mental and physical traits at this period develop so rapidly and that the changes come with such noticeable abruptness that there is, to all intents, a decided break between the years of late childhood and early youth. This is called the theory of saltatory development (as set forth by Hall[1] in his three volumes on adolescence and further discussed by Whipple,[2] Bagley,[3] and others).

The second theory, embraced by a group of psychologists under the leadership of E. L. Thorndike,[4] contends that, during the period from childhood through adolescence to adulthood, all evidence points to a development of mental and physical traits which is both gradual and continuous. This is called the theory of gradual development. Psychologists and educators have given able attention to both of these theories, which have been well summarized by Inglis[5] and Pechstein[6]

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[1] G. Stanley Hall, *Adolescence,* Vols. I, II, and III, D. Appleton and Company.

[2] G. M. Whipple, P. Monroe's *Principles of Secondary Education,* The Macmillan Company, chapter vi.

[3] W. C. Bagley, *The Educative Process,* The Macmillan Company, pp. 185-202.

[4] E. L. Thorndike, *Educational Psychology,* Teachers College Bureau of Publications, Vol. III, chapter xii.

[5] Alexander Inglis, *Principles of Secondary Education,* Houghton Mifflin Company, pp. 62-71.

[6] Pechstein and McGregor, *Psychology of the Junior High School Pupil,* Houghton Mifflin Company, pp. 42-44.

and should be made a matter of careful study. Both groups of psychologists are agreed as to there being changes, physical and mental, and a concurrence in general as to their nature if not as to their way of manifestation. These changes may be roughly classified as follows:

1. *Physical Growth*

The adolescent period is marked by increase in height and weight, strengthening of the muscles, modifications in the circulatory system, growth of the heart, lungs, and other organs, pronounced development of the glandular system and sexual organs, change of voice, and other manifestations which alter the entire physical appearance. There is wide variation in both the time and manner in which these physiological changes occur. The studies made by Baldwin[1] assemble the facts with regard to the growth at adolescence of both sexes and point conclusively to the marked variability in physical traits. Crampton's[2] earlier studies present similar facts and conclusions.

2. *Mental Growth*

Concurrent with physiological development, mental growth or reconstruction makes itself evident in many ways. The adolescent adopts an entirely new attitude toward his fellows and toward life in general; he forms new friendships, new interests, his curiosity leading him to delve into all sorts of fields previously unexplored. The instinct of gregariousness leads him to develop an enthusiasm for joining organizations. He becomes a social being instead of an individualist. The awakened sex instinct is responsible for many changes in be-

[1] B. T. Baldwin, "The Physical Growth of Children from Birth to Maturity," *University of Iowa Studies in Child Welfare*, Bul. 1, No. 1.

[2] "Physiological Age," *American Physical Education Review*, March to June, 1908.

havior and attitude, those chiefly marked being the greater attention given to personal adornment and the interest shown in the other sex. So extensive are the manifestations of the sex instinct that we can dwell only on those phases which directly concern the adolescent in his study of music. That they result in great emotional and mental stress is apparent to all teachers who deal with students of this age.

Since the adolescent is experiencing changes which influence his physical nature and his mental outlook, education along any line must seek to be of assistance in the satisfactory adjustment of the new material of consciousness. In music education those in authority must understand something of the forces at work and adapt instruction accordingly.

The first development which manifests itself strikingly to the teacher of music is perhaps the change in the voice, due to increase in the size of the larynx and the length of the vocal cords and resulting in one of the chief problems with which the music teacher has to deal, that is, the lowering of pitch in the voices of boys and the altering of quality in the voices of girls. If the music teacher takes due precautions in dealing with this problem, not only are the singing voices of the boys preserved for maturity but also their speaking voices are controlled so as to avoid, or at least minimize, the break so embarrassing to the adolescent.

Methods of caring for the adolescent voice will be pointed out later.

Of great importance to the music teacher is a clear understanding of the development of the mental traits of the adolescent. In his years of childhood he has been an intense individualist. Now, on assuming some of the characteristics of the adult, he becomes social, a transformation which calls for new treatment. So, for vocal classes, the music teacher can now place emphasis upon work carried on in large groups, developing singing to the point of four-part music

and employing a type of song which will be mature in content and deal with a wide variety of adult human relationships. Songs of the home, the school, the nation, sailor songs, soldier songs, sentimental songs, religious songs, those based on epic and heroic texts, are of the greatest interest to adolescents. In such music, dealing with adult human emotions, the students find an outlet for both their social and their newly awakened emotional natures. Impelled by their social instinct toward organizations of all kinds, they respond in great numbers to calls for enrollment in glee clubs, bands, orchestras, harmonica clubs, banjo clubs, and other types of ensemble. That the motivation is quite as much social as musical is evidenced by the fact that those lacking in musical ability are as likely to volunteer as the most capable musicians. The singing of the entire school at assembly is one of the finest means of socializing the group. Indeed, the effect of massed singing among adults has long been known and utilized, and educators have been quick to put to use this means of developing young adults.

The desire of the adolescent boy to "play in the band" is another evidence of adolescent tendencies. It seems to be as common to adolescent boyhood as the earlier leaning toward the career of soldier, policeman, or fireman is to childhood. This fondness for the band can be explained on several bases. The boy is social and wants to belong to a group of some kind; he is emotional and desires to give expression to feelings that stir his entire being; he is inventive and, liking to manipulate and experiment with tools of various sorts, sees in a musical instrument a challenge to his ingenuity; he is sentimental and, seeking the admiration of the other sex, looks with favor on possible prominence as a member of a group which appears in public; he is (at least in some cases) musical and craves the ability to create his own music.

All of these factors enter into the student's decision to study

a musical instrument. The teacher of music will encourage him, for, though he may grow out of this fondness for instrumental music as he matures and develops other interests, his activity in band and orchestra has served a useful purpose during a period when just such an outlet for his turbulent emotions has been desirable.

In the proper development of the emotional nature of the adolescent, music plays a most important part. To explain precisely how this is done is next to impossible. Even psychologists who have noted relationships between the various phenomena of music and manifestations of emotions have as yet found no way either to designate or catalogue them. That music is capable of acting as an emotional outlet must be accepted, therefore, on the firm basis of experience. It is, indeed, one of the best arguments for emphasis on music in the education of adolescents. This influence of music on adolescent emotions is convincingly described in the report of the National Research Council of Music Education,[1] in a statement prepared by Will Earhart, for many years a specialist in music education. Widely quoted, it is generally considered as an authoritative expression.

> Along with the development of the social sense, and springing out of it naturally, there comes a vast increase in the strength of the emotions, a marked quickening of emotional sensitivity. In the human relations of life lie stored the possibilities for joy, sorrow, love, disappointment, pride, shame, illusion, and disillusionment. The emotions of the adolescent are ardent, vivid, dynamic, restless. Like all emotions they compel to action; but, uncontrolled, uncoördinated, they may drive the individual into dark and wayward paths as readily as they may lead him to undreamed-of heights of emotional exaltation.
>
> It is in connection with this stage of emotional life that music can play a part of untold value. Given no safe and guarded channels for its expression, the emotional nature of the adolescent is likely to exhibit an unstable, explosive tendency. Music by

[1] Bulletin No. 4, Music Supervisors National Conference.

virtue of rhythm, the social organization necessary to its expression, its beautifully ordered form and the purity of its emotional range, legalizes and directs emotional expression through safe and beneficial channels. Through it, feeling can at once vent itself and find itself purified, ennobled, made a thing of beauty. Some instinct must inform the adolescent of its usefulness to him; for at no other place in the school system do we find so general and ardent a tendency toward all forms of musical expression.

Another characteristic at this period of pupil development, observable in all junior high schools and explicable on certain psychological grounds, is an increased tendency on the part of almost all pupils, and an extraordinary movement on the part of many, toward manipulative, constructive, mechanistic effort. Coupled with the attractions of music as an outlet for the effective impulses, it is this tendency that accounts for the desire, almost passion, that junior high school students have to take up the study of musical instruments. Probably, too, some pupils—especially boys—prefer the comparatively indirect expression of feeling which one makes through an instrument to the frank revelation that one makes in singing. A boy may hide himself behind his cello, so to speak, but he cannot hide behind his voice. The urge toward playing is so great and the talent so active that pupils here make almost phenomenal progress in this field of musical activity. If sufficient instruments can be provided, it is safe to say that orchestras and bands in almost any quantity may readily be developed. . . .

We must return to the study of emotional development in order to account for another feature of study, connected with music appreciation, appropriate to this period. We have pointed out the fact that the emotions of life spring from human relationships. All the emotions that throb through the music of opera, and that speak through most highly emotional programmatic music, rise out of the dramatic possibilities inherent in the sensitive relations of human beings to one another. Before this time the child has been comparatively untroubled of earth. So long as he is in that childlike stage, the music of pure beauty may satisfy him. But at the time of adolescence the music that speaks of the joys and sorrows of earth, that wrestles with the problems of human emotions, must become part of his inheritance. This thought must guide the content of our course in music appreciation.

As a factor in the growth of the adolescent child, music, then, has great possibilities. In social and emotional development, particularly, its values are so noticeable that educators are now giving it increasing prominence in school programs. In so recognizing it they rightly insist that the music specialist make full use of his opportunities and teach music in its various phases, not for the sake of music alone but for what good it can do the adolescent. Since it is so fundamentally a means of social and emotional expression, there is certainly good argument for the proposition that some work in music should be required of every student. What this work should include, what phases should be emphasized, how school programs may be arranged and what personnel and materials are necessary, will be dealt with in due order in the following chapters.

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Chapter Three

Music Instruction Under the Old and New Forms of Organization

The junior high school proposes, for the work of the seventh, eighth, and ninth school years, an entire reorganization of the curriculum, program of studies, classification of pupils, subject matter, and methods of teaching. Music instruction, in conforming to the principles underlying the new form of organization, has shared in these developments, the scope of which may best be presented here by an analysis of music work as carried on under the 8-4 plan followed by that developed under the 6-3-3 plan, attention being directed meanwhile to some of the fundamental differences between the two.

1. *Music under the 8-4 Organization*

a. Compulsory

Music was almost universally a required subject. Every child in the seventh and eighth grades took part in a daily or bi-weekly music lesson with the same regularity demanded in every other type of work.

The time allotment was likely to be from seventy-five to one hundred minutes a week, seventy-five being rather common since it allowed for fifteen minutes daily, or a longer period less often—for example, three weekly lessons of twenty-five minutes each. In any case the time allotment was a definite one and remained uniform throughout the school system.

b. Taught by Room Teacher

Music instruction was carried on by the regular room teacher, just as was arithmetic, grammar, history, art, physical training, and practically every other subject, with the possible

exception of manual training and domestic science. Though teachers in the upper grades were sometimes permitted an exchange of subjects whereby one teacher taught the music in two rooms while another took charge of some other subject in the same two rooms, this sort of exchange was frowned upon by administrators as a possible means of lessening each teacher's hold on her particular group.

c. Homogeneous Groups

The groups were on the whole homogeneous. That is, a class of seventh grade pupils was composed (save for a few children added in consequence of retardation or the natural shifting in population) largely of those who had started out on their school careers together. The group was therefore made up of children of about the same age and with a common set of school experiences and teachers. Moreover they came from one section of the community and from similar kinds of homes.

d. Uniformity of Procedure

All classes of a grade were of similar size and attempted to cover the same ground. That is, the eighth grade in the first ward school was made up of from thirty to forty children who followed courses of study like those of the eighth grade in the second ward school. The superintendent prepared the outlines of work to be followed, and the principals saw that they were carried out. The music supervisor issued one outline for monthly study to be covered by all seventh grades in the school system and another to be covered by all eighth grades.

e. Logical Organization of Material

The work was usually planned in such way as to present a logical sequence of problems. The seventh grade pupils

were furnished with a collection of songs involving technical problems presumably more advanced than those given sixth grade pupils. In the same manner the eighth grade pupils went beyond the seventh. Almost never did a pupil in one year cover again the ground of an earlier year, and little attempt was made at differentiation between the same grades in different schools. In theory, at least, pupils progressed logically from one problem to the next, supposedly a more difficult one. All the better music series prepared for the 8-4 plan give evidence of this careful gradation.

f. Equipment

The equipment of the music department could not compare with that found in most schools today. Few classes were provided with more than one set of singing books. In the assembly hall there was usually a piano and, less frequently, one in the corridor, used for classes marching in and out of school. Though some classrooms had reed organs, comparatively few of the teachers were able to play adequate accompaniments. The phonograph made its way slowly into schoolrooms, largely through the proceeds from school entertainments. Records were procured in the same way. The present situation, wherein all such equipment is supplied by the school board, represents, therefore, a radical departure from the old system.

g. Results Obtained

It would be inappropriate to make only adverse criticism of a system which had much in its favor. Certainly under the seventh and eighth grade organization many regular teachers obtained excellent results in music. But such results, largely dependent as they were upon a teacher who was musical and the assistance of a capable supervisor, were none too common at best and wholly absent in the case of those

teachers who were without musical training. Indeed, these teachers not only had difficulty in covering the outlined material but also found it almost impossible to secure singing in parts with proper attention to the vocal conditions of the singers. The procedure in many rooms was to assign all the girls to the soprano and all the boys to the alto. When there were more parts assigned, all the boys immediately desired to sing bass and were often permitted to attempt it. If part-singing was a success under such conditions it often was due as much to the musical qualities of the children as to the efficiency of the teacher, who, to do her credit, had to carry on instruction in so many subjects that there was little time for her to qualify as a capable musician. Children frequently acquired a long-standing dislike and even contempt for music, and since parents as well could see no good in it, administrators occasionally reached the point of deciding to discontinue it as a subject in the upper grades. Nevertheless, it is a tribute to all concerned that there was a vast amount of happy singing under the 8-4 plan.

2. *Music under the 6-3-3 Plan*

a. Often Elective

Music may or may not be a required subject. Many administrators and some supervisors who believe that music should be elective justify their opinion on the ground that since education in the junior high school is to a large extent an exploratory process, pupils should be permitted, save in the case of a very few courses which are constant, to select at will from among many subjects. A survey conducted among two hundred and eighty junior high schools in 1925 by the National Research Council of Music Education[1] revealed that, in about forty per cent of the schools under investigation, music was on an elective basis.

[1] National Research Council of Music Education, Bulletin No. 4.

Whether on an elective or required basis, the time allotments for music vary little from those obtaining under the 8-4 plan. Seventy-five to one hundred minutes a week for general vocal music are still rather common, and the most frequent arrangement is two forty-five minute periods a week.

b. Taught by Special Teacher

The instruction is carried on by a teacher who has been specially prepared for this work or by one who, though formerly a teacher of other subjects, has displayed special aptitude for music.

c. Heterogeneous Groups

The music groups are often heterogeneous because they include students from two or three grades who have come from a number of different elementary schools located in widely scattered sections of a community. Instead of the group being a unit of similarly prepared children from one neighborhood having the same type of home influences, we are likely to have a unit made up of children who vary in preparation, who come from different parts of a city, and who represent all types of homes. Since, from an administrative standpoint, it is not easy to form groups of a uniform size, class groups vary widely also in number of members. That is, a teacher may have a group of twenty children for one class period and sixty for the next. In some cases as many as two hundred pupils have been assigned to the music teacher for a regular lesson period.

d. Psychological Organization of Material

Because of the variations in size and abilities of groups, it is no longer possible to carry on the work on the basis of a gradual increase in the difficulty of technical problems. Theoretically, progress might be made logically from one problem

to a more complex one. Actually, since the groups do not remain constant throughout their junior high school careers, the pupils shifting each semester from class to class, and since there are the inevitable difficulties of program adjusting, each group must be dealt with as a newly formed unit, the work being adapted to the general needs of the pupils. It falls to the teacher, therefore, at the beginning of each semester, to determine the musical status of each of these heterogeneous groups, to select his material and to plan his work accordingly. The old plan of assigning progressively difficult technical problems thus gives way to a music study plan providing, by means of psychological study, for the interests and capacities of pupils in the early adolescent years.

e. Articulation with Work of Senior High School

With the junior high school offering an exploratory experience and working on a schedule and under a system of organization somewhat similar to that found in the senior high school, the students are better prepared than under the 8-4 plan to carry on the music work for which they are best adapted.

That junior high school work is an aid in the election of senior high school subjects has proved to be especially true with respect to the boys. With a voice specialist working with the boys of a junior high school, many promising basses and tenors come up to the senior high school with a knowledge of how to use their voices, a fair ability to read music, and, most important of all, a desire for further participation in music. The same may be said with respect to performers on instruments. In view of the fact that the senior high school music teacher is concerned largely with elective groups of singers and instrumentalists, the introduction of the junior high school system has changed tremendously the scope and character of his work. He finds that a large number of pupils

come well prepared each semester to enter the various musical organizations.

f. Equipment Furnished

All music instruction, in the well organized junior high school, is given in specially designed and equipped rooms, there being usually one such for the classes in general vocal music and another for instrumental groups. Several sets of song books, a piano for each music room, phonographs and records, music stands, band and orchestral instruments, and sheet music are purchased as a part of the regular school equipment. Schools are also being provided with radio receiving sets in the auditoriums and sometimes in the classrooms.

g. Results Obtained

In a well-organized junior high school presided over by a principal awake to the socializing values of the arts, music may now become one of the most important features of the school. Of all the staff, the music teacher alone reaches all the pupils. For, even though he does not have them all in his regular classes, he at least exercises influence upon them in the general assembly where concerted singing is made the chief factor in their integration. The capable and energetic junior high school music teacher not only conducts regular choral classes and the assembly singing but also directs glee clubs, bands, orchestras, and a variety of small ensembles which perform at school and community functions as well as at the assemblies. Pupils carry home glowing accounts of their performances; the principal gladly avails himself of every opportunity to bring his musical organizations before the public. Thus, pupils, teachers, parents, and administrators see in the work ample justification for the time and effort devoted to the activities of an efficient and well-equipped department of music.

Chapter Four

Comparison of Music Study Under the 8-4 and 6-3-3 Plans

1. *Weaknesses of the 8-4 Plan*

Though excellent results in music were in many cases obtained under the 8-4 plan of organization, the plan had inherent weaknesses which militated against the best results in music as well as in certain other subjects. The most apparent weaknesses in music were:

a. Expert teaching was rare, since the instruction was usually in the hands of grade teachers rather than specialists. Music, in order to stimulate and hold the interest of adolescents, must appeal through the qualities of harmonic, melodic, and rhythmic beauty, as well as the structural element. Yet the musicianship required to bring out these qualities was seldom found in the grade teacher. How, indeed, was this possible when the teacher's classroom preparation necessarily involved, in addition to the academic branches, the "special" subjects of art, physical training, and music? Naturally, under the circumstances, the instruction resolved itself largely into technical drill, a procedure entirely unsuited to students of this age.

b. Differentiation according to individual ability was prevented by the necessity for carrying on music instruction with comparatively small and isolated grade units. Even superficial study of groups of children would soon point out the few with considerable musical talent, the many with fair ability, and the several with neither ability nor interest. But segregating the students according to ability, for the purpose of carrying on work suited to each, was impossible.

c. The traditional "boy problem" in the organization of music classes in small units was an ever-present source of difficulty, a difficulty minimized under an expert teacher, but one never wholly overcome. Not that there was any inherent dislike to music in the boy nature. Quite the contrary. But it was only natural that he should lose interest in studying music under conditions poorly adapted to his vocal needs and emotional nature. For one thing the class was usually so small as to make choral singing unsatisfactory. For another, the teaching was often inadequate. Also, much of the music was unsuited to the emotional needs of young adults.

Most perplexing to the adolescent boy, however, was the fact that something seemed to be happening to his voice. He found it impossible to reach the higher notes in the treble staff, the only staff with which he was familiar. Embarrassed and disconcerted by this unexpected break in his voice, he was largely without guidance in the use of his new register. He did what any intelligent person might have expected. He stopped singing. Or, if love of music was too great to permit of this, he started to sing the melody one or two octaves lower than it was written. But, either singing or silent, he was a problem to any but the most skillful teacher, and a problem rendered still more complex from the fact that, whatever he chose to do, the younger and smaller boys tried to do also. The attempt was frequently made to profit by the boys' willingness to sing in unison by assigning all of them to one part and all the girls to another. This situation was used to advantage by fostering a competitive spirit which resulted in vigorous but often unmusical singing.

The chief criticism of these devices lay in their total disregard of actual vocal conditions. The change of voice was certainly not experienced by all the boys at the same time. On the contrary, many of them, less fully developed, could still sing a splendid soprano. But what boy of twelve or thir-

teen wanted to be assigned to a part the singing of which demanded that he be separated from his fellows and seated among the girls? In such a contingency a seating arrangement must needs be planned which would place him in a row adjacent to more of his kind. Added to the general problem of the changing voice was the difficulty occasioned by the presence in the class of larger and older retarded pupils of inferior mentality and of pupils from rural or private schools where music had not been systematically taught. Here and there a boy would be found whose voice had changed, who could read music, and would attempt to carry a genuine bass part. Now one bass cannot make much of his ability in a group of thirty or forty; two might do better; four or six can really form an independent section. But it was rare to find that number of basses whose voices were under control and who could carry the bass part.

d. The formation of singing and instrumental organizations in which the adolescent delights was rendered difficult by the relatively small numbers enrolled in the ward schools. It takes numbers to form capable glee clubs and well-balanced bands and orchestras—numbers such as are not to be found in the seventh and eighth grades of single ward schools.

e. Lack of equipment and materials formed an obstacle to attaining the best results. With the music lessons given in a number of different rooms, adequate equipment would have meant a too great multiplication of expense.

2. *Advantages of the 6-3-3 Plan*

Under the new organization not only do most of the difficulties mentioned disappear but there are in addition numerous advantages.

a. Expert instruction is extended to all children. For, since the work is to a large extent departmentalized, music along

with other subjects is conducted by teachers who are adapted to and prepared for their work, who have, in other words, either already made a distinct success in the music department of the grade schools or have been graduates of institutions with established courses for the training of departmental teachers of music in junior high schools.

b. There is a possibility of differentiation according to ability. Music instruction, in a school of several hundred pupils comprising seventh, eighth, and ninth grades, is given to a large number of groups in which there are usually found pupils of all stages of vocal as well as of general musical development. The method commonly employed in the very large junior high schools of dividing students into groups according to mental ability seems, also, to group children fairly satisfactorily, for music work. The question whether or not there is any high degree of coördination between mental and musical ability has neither been clearly nor satisfactorily settled. The fact remains, however, that, even when formed without regard to musical ability, each group appears to have reached its own particular stage of musical attainment, a situation which offers a possibility for differentiation in instruction to suit the needs and abilities of the individual.

For example, one class composed of sixty seventh grade pupils, most of whom are from so-called accelerated groups, is able to cope with rather intricate musical problems. Very soon, under the leadership of an expert teacher, it is enjoying part singing of a type which only the more gifted students can undertake. At another period, the teacher is confronted with an eighth grade group containing a preponderance of large boys with changed or changing voices. With such a group, poorly balanced as to parts and standing in need of instruction in how to read from the bass clef, the teacher is obliged to use a mode of procedure entirely different from

that employed with the former class. With the larger boys, moreover, he may find it desirable to spend considerably more time in directing the students in listening to music.

Again, a third group may be sufficiently large and varied, from a vocal standpoint, to secure good balance in four-part, mixed-voice singing. Here will be found an experience so agreeable to students as to lead them to spend most of the music period in developing what appeals to them as an adult ability. So, each group assigned to the music teacher will be treated according to its peculiar needs, a procedure in every respect advantageous and entirely in harmony with one of the fundamental objectives of junior high school education, namely, differentiation according to ability and interests.

c. The teacher of singing in the junior high school should be thoroughly acquainted with the peculiarities of adolescent voices, of both boys and girls. Since boys' voices offer the problem of actual change in pitch, as well as change in quality of tone, with the accompanying necessity of introducing the bass staff, theirs is considered the more serious problem. The sympathetic and expert teacher, however, finds this work of real interest. The pupil is assigned to and kept within a range suited to his vocal condition, and all selections considered too strenuous or protracted are avoided.

d. A selection of appropriate material and equipment for differentiated music study is more practicable. With a special music room serving many classes, all books, instruments, and other equipment may be purchased with greater economy and more easily kept in good condition.

e. Many opportunities for special organizations are offered in an institution where exploration and guidance are motivating factors. In cases where competent direction is possible bands, orchestras, glee clubs, harmonica clubs, drum corps, in fact, all types of clubs, thrive. Finding in the music clubs an outlet for a natural exuberance as well as for musical feeling,

the students themselves start or eagerly join a surprisingly large number and variety of such organizations. The skill which these organizations show in performance is no less astonishing than the interest aroused among the members. Such organizations, possible only where many pupils of approximately the same age and grade are segregated, find conditions for growth most favorable in a typical junior high school.

PART TWO: PRESENT STATUS OF MUSIC IN THE JUNIOR HIGH SCHOOL

Chapter Five

The Junior High School Committee Survey

Prior to 1925 no thorough study had been made of the status of music in the junior high school. But there had been several general surveys showing the distribution of subjects, including music. A summary of the findings of three such surveys is presented in the following pages.

An investigation of curricular practices covering thirteen subject fields, music among the thirteen, was made during the school year 1923 by James M. Glass,[1] Director of Junior High Schools of the State of Pennsylvania. While this report was limited to practice in fourteen cities and could not be taken, therefore, as representing conditions throughout the country, its thorough-going nature has given it high rank as a guide to curricular practice. The wide variation in time allotments is one of the noticeable features of the Glass Report (Table V).

The second general study to which we shall refer was made by C. O. Davis[2] in whose textbook, *Junior High School Education,* published in 1924, are to be found the two tables on pages 40 and 41.

A third analysis of curricular practice, including many more schools than either the Glass or Davis study, was that made

[1] James M. Glass, "Curriculum Practices in the Junior High School and Grades Five and Six," *Supplementary Educational Monographs,* No. 25, The University of Chicago Press, November, 1924.

[2] From *Junior High School Education,* pp. 324-325, by C. O. Davis. Copyright 1924 by World Book Company, Yonkers-on-Hudson, New York.

TABLE V[1]

NUMBER OF MINUTES A WEEK ALLOTTED TO CONSTANTS

	Atlanta	Berkeley	Birmingham	Cleveland	Decatur	Denver	Detroit	Kansas City	Los Angeles	Okmulgee	Pittsburgh	Rochester	St. Louis	Somerville	Highest	Lowest	Average
Art																	
Grade 7	60	100	60	90	50	100	60	E	210	E	55	75	75	60	210	50	82.9
Grade 8	X	100	X	90	50	100	60	X	210	E	55	75	50	60	210	50	85.0
Grade 9		E	E	E	E	100	60	E	200	E	E	120	E		200	60	120.0
English																	
Grade 7	375	200	400	347	320	375	300	250	393	275	275	300	260	180	400	180	303.6
Grade 8	X	200	X	225	320	250	240	X	435	275	220	300	260	240	435	200	269.5
Grade 9	200	200	225	225	300	250	240	250	420	275	275	300	260	300	420	200	265.7
Geography																	
Grade 7	150		60	225	250	125		E	210	56	220	80		180	250	56	155.6
Grade 8	X		X			125		X		56				180	180	56	120.3
Health																	
Grade 7	125	200	75	135	150	100	300	125	200	275	120	60	104	135	300	60	150.3
Grade 8	X	200	X	135	102	100	300	X	200	275	120	60	52	135	300	52	152.6
Grade 9	40	200	E	90	E	100	300	250	200	275	120	60	104	75	300	40	151.2
Home Economics																	
Grade 7		100	60	180	100	260	300	E	200	E	220	180	260	120	300	60	180.0
Grade 8	X	100	X	180	100	130	120	X	200	E	E	180	52	120	200	52	131.3
Grade 9	E	E	E	E	E	E	120	E	E	550	E	180	E	E	550	120	283.3
Industrial Arts																	
Grade 7		170	60	225	100	250	300	E	210	275	150	180	130	60	300	60	175.8
Grade 8	X	170	X	270	100	125	120	X	210	275	180	180	E	60	275	60	169.0
Grade 9		E	225	E	E	E	120	E	210	E	180	180	E	E	225	120	183.0
Mathematics																	
Grade 7	150	200	275	225	250	250	240	250	200	275	275	300	264	180	300	150	238.1
Grade 8	X	200	X	225	250	250	240	X	200	275	275	300	260	180	300	180	241.4
Grade 9	400	E	450	225	E	250	300	E	200	E	275	300	E	285	450	200	298.3
Music																	
Grade 7	75	90	70	45	50	52	60	E	80	90	100	60	78	60	100	45	70.0
Grade 8	X	90	X	45	50	52	60	X	80	90	75	90	52	60	90	45	67.6
Grade 9	45	90	E	90	100	52	60	E	E	E	E	60	104	60	104	45	73.4
Science																	
Grade 7	90	200					120					120	130		200	90	132.0
Grade 8	X	200	X		250		120	X			120	120	260		260	120	178.3
Grade 9			225	E	E	E	120	E	E	E	E	240	E		240	120	195.0
Social Studies																	
Grade 7	250	200	275	180	250	250	300	250	210	305	220	300	260	180	305	180	245.0
Grade 8	X	200	X	225	250	250	210	X	294	305	220	240	260	180	305	180	239.5
Grade 9		200	E	E	E	E	300	E	210	55	E	120	260	60	300	55	172.1

"E" means that electives are offered.

"X" means that the school system is organized on the 7-4 plan, which does not include an eighth grade.

In St. Louis geography is correlated with history and vocational civics in grades seven, eight, and nine.

Atlanta gives a required course in general science in the second year of the high school.

In Los Angeles, geography, history, and civics are combined in a social science unit which is included in this report under geography.

[1] Table XIX, Glass, *op. cit.*

TABLE VI

PROGRAMS OF ELEVEN CITIES COMPARED[1]—SEVENTH GRADE

	Berkeley	Grand Rapids	Kalamazoo	Jackson	Menominee	Davenport	Detroit	Buffalo	St. Louis	Pasadena	Duluth	Average for all	The Mode
English	5	5	5	8	5	5	4½	5	5	5	5	5.2	5
Mathematics	5	5	5	5	..	..	4	..	5	5	5	3.5	5
Social Studies	5	2½	3	3½	2½	2½	5	2	5	2½	2½	2.9	2½
Geography	5	2½	3	3½	2½	2½	..	3	..	2½	2½	2.4	2½
General Science	..	..	3	..	..	..	2½	2	2½	..	..	0.9	..
Physiology	..	..	..	..	..	1	..	..	..	..	..	0.0	..
Physical Training and Health	5	2	3	2	4	4	5	5	2½	5	2	3.6	2 or 5
Practical Arts	5	4	..	2	5	3	5	5	2½	..	2	3.0	2 or 5
Penmanship	5	1	2	..	..	4	..	..	..	..	2	1.3	..
Music	5	2	..	1	1	4	1	2	1½	..	2	1.8	1 or 2
Drawing and Art	5	2	..	2	..	2	1	2	1	..	2	1.6	2
Electives	None	None	3 hours; carpentry (2); cooking (2); music (1); drawing (1)	Latin (5); French (5); Spanish (5); printing (2); sewing (2); Agriculture and gardening (2); penmanship (1)	Mathematics (5)	None	None	None	None	11 subjects (one choice)	Latin French		

[1] Number of periods per week.

TABLE VII

PROGRAMS OF ELEVEN CITIES COMPARED[1]—EIGHTH GRADE

	Berkeley	Grand Rapids	Kalamazoo	Jackson	Menominee	Davenport	Detroit	Buffalo	St. Louis	Pasadena	Duluth	Average for all	The Mode
English	5	5	5	8	5	6	4	5	5	5	5	5.0	5
Mathematics	5	5	4	5	..	5	2½	..	5	..	5	3.3	5
Social Studies	5	5	5	2½	5	5	5	5	5	5	5	4.7	5
General Science	..	..	..	..	..	2	2	2	5	..	..	1.0	0
Physical Training and Health	5	2	3	4	4	4	5	5	2	5	2	3.7	2, 4 or 5
Practical Arts	5	4	..	..	5	3	2	5	2	..	2	2.5	0, 2 or 5
Music	5	2	1	..	1	4	1	2	2	..	2	1.8	1 or 2
Drawing	5	..	1	..	..	2	..	..	2	..	2	1.1	0
Art	..	2	..	..	..	..	1	2	2	..	..	0.6	0
Penmanship	..	1	2	..	..	4	..	..	..	..	2	0.8	0
Vocations	..	..	..	..	..	..	..	..	..	..	..	0.0	0
Library	..	..	..	..	..	1	..	..	..	..	..	0.0	0
School Activities	..	..	..	..	..	..	..	2	..	..	..	0.0	0
Auditorium	..	..	..	..	..	..	2	2	..	..	..	0.3	0
Foreign Language	..	..	..	..	..	..	5	..	5	..	..	0.9	0
Electives	8 subjects	4 or 5 hours, Business arithmetic; Latin; mechanical drawing; French; Chorus or Orchestra.	7 or 8 hours	7-10 hours	General Science (5), or mathematics (5), commercial work (5)	None	By Curricula	4 hours	None	14 subjects	French or Latin		

[1] Number of periods per week.

by J. Harvey Rodgers.[1] Rodgers' investigation was based on a study of one hundred and one junior high schools of all sizes and types, located in thirty-six states. He finds the following distribution of subjects.

TABLE VIII

DISTRIBUTION OF CONSTANTS AND VARIABLES IN SIXTY-SEVEN JUNIOR HIGH SCHOOLS COMPRISING GRADES SEVEN, EIGHT, AND NINE

SUBJECTS	CONSTANTS						VARIABLES					
	Grade 7		Grade 8		Grade 9		Grade 7		Grade 8		Grade 9	
	1st half	2nd half	1st half	2nd half	1st half	2nd half	1st half	2nd half	1st half	2nd half	1st half	2nd half
English	67	67	67	67	67	67						
Arithmetic	43	43	30	28	3	2			2	2	9	9
General Mathematics	24	24	19	20	11	11					1	1
United States history	45	45	49	49	2	1			1	1	2	2
Political geography	52	48	17	15	2	2			2	2	1	1
Domestic Science	44	48	29	28	8	8	7	7	17	20	26	27
Manual Training	45	47	24	24	8	8	8	8	13	16	26	27
Physical Training	48	48	47	47	32	29					1	1
Music	47	47	31	30	13	13	5	5	10	8	12	12
Drawing	45	42	20	19	5	5	7	7	18	16	18	18
Penmanship	33	33	18	18	2	2	7	7	1	1	1	1
Physiology	18	18	10	9	2	3					4	4
General Science	10	10	10	10	14	12					6	6
Spelling	19	19	16	16	5	5						
Sewing	15	15	9	9	2	2	1	1	2	2	5	5
Civics	9	9	9	9	10	12					6	8
Literature	6	6	4	4		1			1	1	1	1
Latin					2	2	15	15	18	19	34	34
French					1	1	16	16	18	18	20	20
Spanish					1	1	13	13	19	19	18	18
Bookkeeping			1	1		1	1	1	3	4	4	4
Shop Experience	7	7	5	5			2	2	4	4	4	4
Vocations			1	2	3	6					1	1
Algebra			8	7	14	13			2	3	7	7
Mechanical Drawing	2	2	1	1					2	2	2	2
Ancient History	1	1	1	1	3	3			1	1	9	9
Stenography									2	2	5	5
Typewriting							6	6	8	8	7	7
Agriculture							1	1	2	2	3	3
Physical Geography					2	2			1	1	2	2

In the investigations of Rodgers, as well as in those of Glass and Davis, there appear similar tendencies concerning the status of music in the junior high school program. Approximately seventy-five per cent of the schools make music a

[1] Harvey Rodgers, "Junior High School Curricula and Programs," *School Review*, Vol. XXIX, March, 1921. Department of Education, The University of Chicago.

constant in the seventh year, fifty per cent in the eighth year, and twenty per cent in the ninth year. These proportions are known to vary, but, in general, seventh grades make music a constant more than eighth grades, and eighth grades more than ninth grades.

A more exhaustive investigation concerning itself with music alone was made in 1925 by the National Research Council of Music Education.[1] The second part of their report (from which the following quotation is taken) consists of a survey of junior high school music.

To secure the information contained in this section a questionnaire was prepared and mailed to all cities of a population of 10,000 or over, included in a list provided by the United States Bureau of Education of school systems reported as operating junior high schools. The following table furnishes information concerning circulation of the questionnaire.

TABLE I

Number of cities to which questionnaire was sent	225
Number of replies	115
Number of junior high schools represented by replies	341
Number of States represented by replies	28

The questionnaire was a long and somewhat complicated form of inquiry, difficult to interpret in some respects. The form was governed by the fact that complete information concerning the music work in junior high schools was being sought. Nearly half of the cities to which inquiries were sent replied, and a large number of schools are represented in the replies. The schools reporting are of all sizes from the small junior high school to the very large one. Further, all sections of the country are included in the study. Tabulations of information given in the replies may therefore be expected to furnish considerable enlightenment on the question being studied.

The findings of this survey furnish probably the most complete information available concerning music in the junior

[1] Bulletin No. 4, Music Supervisors National Conference, Ithaca, New York.

high school. Comment on some of the features of the report may be valuable in the light of the more general studies made by Glass, Davis, and Rodgers.

TABLE IX[1]

CURRICULUM AND ADMINISTRATION

Report of National Research Council of Music Education Committee on Music in the Junior High School

BRANCHES OF MUSIC	ELECTIVE OR REQUIRED						Are classes mixed as to grade; e.g., 7's & 8's in one class? (Mark M or S)		Are classes mixed as to sex? (Mark *Yes* or *No*)		Are pupils grouped according to ability? (Mark *Yes* or *No*)	
	Grade											
	7		8		9		M	S	Yes	No	Yes	No
	E	R	E	R	E	R						
1. General Vocal Music. Sight Singing, Part Singing, etc.	46	277	56	271	140	155	34	244	294	8	84	219
2. Ear Training, Dictation, Elementary Theory (when separate from sight singing)	15	35	22	28	35	14	1	27	27	4	8	26
3. Glee Club or Chorus	214	18	221	15	235	4	153	53	85	103	122	58
4. Instrumental Instruction	173	0	168	0	153	0	119	14	133	2	83	44
5. Orchestra	261	3	263	6	240	5	176	28	203	4	119	54
6. Band	138	0	138	0	131	0	102	14	84	26	85	36
7. Assembly Singing	6	178	6	169	6	162	117	23	126	2	0	106
8. Appreciation (When separate branch)	19	51	28	48	35	45	36	36	59	4	8	58

COMMENTS ON THE REPORT

a. Music Required or Elective

The most notable fact revealed by Table IX is that a larger proportion of junior high schools make music obligatory than is shown by the reports of either Davis or Rodgers. Making

[1] Table II, Bulletin 4, *op. cit.*

allowances for inaccuracies in both reporting and tabulations, there is evidence that music study is a requirement through both seventh and eighth years in slightly more than seventy per cent of the schools reporting and through the ninth year in about half the schools. These findings are somewhat similar to those of Glass.

b. Classification by Grade

Music groups in most of the schools are formed according to grade. That is, it is found desirable and feasible, in music instruction, to group separately seventh year pupils, eighth year pupils, and ninth year pupils rather than to merge the grades, using other bases for classification.

c. Classification by Sex

The number of schools classifying pupils according to sex is almost negligible. A tendency is shown, nevertheless, in certain large cities, notably Chicago and Detroit, to group boys and girls separately for music instruction.

d. Classification by Ability

By what means classifications according to ability (mental, not musical) were made is not revealed, but the fact that twenty per cent of the schools report such distribution is significant. For it implies a recognition of the advantages of that program of studies which permits a procedure sufficiently varied to meet the peculiarities of every group.

e. Special Classes

Ear-training, elementary theory, and music appreciation, when offered separately, are usually elective courses, but it is evidently the tendency among music educators to include these subjects in the field of "General Music." It is to be noted, however, that in cases where such studies are offered as

electives they are more commonly found among courses of the eighth and ninth years than among courses of the seventh year.

f. Musical Ensembles

Glee clubs and orchestras are listed as electives in nearly all of the schools; bands and instrumental classes, in slightly more than half. The widespread inclusion of such elective work in music indicates that administrators wish to make it possible for students to "explore" the field of music at the time when exploratory courses in general are thought to produce the most significant result.

g. Assembly Singing

In sixty per cent of the schools reporting, assembly exercises are held in which group singing has a regular part.

That General Music is a favorite with so large a number of students, as shown by Table X, indicates a widespread interest in the subject. That more students elect vocal than instrumental music is to be expected, since the latter demands almost invariably not only special talent and training but also a considerable expenditure of money for instruments and accessories. The appeal of instrumental music instruction is graphically indicated in Table X where it may be noted that twenty per cent of certain grade enrollments elect courses in it.

The wide variation in the duration of class periods, as shown in Table XI, is of little significance, since the same variation applies as well in the study of other subjects. Slightly over half the schools reporting schedule a class period of from forty to fifty minutes duration.

Table XII indicates that more than half the schools reporting devote two periods a week to General Music. As for the electives, one period a week seems to be the most common allotment for the choral and the appreciation groups, while

TABLE X[1]

Where Music Is Elective, Percentage Electing

General Vocal Music

Grades	5%	10%	15%	20%	25%	30%	40%	45%	50%	60%	70%	80%	90%	100%
7th	1			10	1				12			2		6
8th	1			12		4	2	12	1	1	3	2	15	3
9th	1	4		14	8				28		6	12	23	2

Glee Club or Chorus

7th	1	11	1	16	8							1		
8th	1	17	1	19	9	3	14					1		
9th	3	36	2	11	5	14	4				2	13		

Instrumental Ensemble

7th	4	3	1	1										
8th	6	19	2	1										
9th	2	5	1											

Orchestra

7th	18	8	1											
8th	20	12		1										
9th	15	14	2											

Band

7th	8			1										
8th	24	2		1										
9th	14	1												

[1] Table III, Bulletin No. 4, *op. cit.*

TABLE XI[1]

Length of Periods in Minutes

General Vocal Music

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
7th	9	59	81	76	18	20	30	4
8th		42	100	85		29	35	4
9th	2	24	74	75	12	21	52	4

Glee Club or Chorus

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
7th		21	44	49	42	8	33	
8th		25	44	61		15	37	
9th		25	30	58	6	8	55	

Instrumental Ensemble

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
All grades combined		3	17	10	3		44	3

Orchestra

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
All grades combined	1	6	30	27	11	9	43	2

Band

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
All grades combined		4	26	9	3		24	

Appreciation

GRADE	20 MIN.	30 MIN.	40 MIN.	45 MIN.	50 MIN.	55 MIN.	60 MIN.	100 MIN.
7th		20	1	3	3	3	11	
8th		3	16	3		7	15	
9th		3	6	8		3	32	

[1] Table IV, Bulletin No. 4, *op. cit.*

TABLE XII[1]

Number of Periods per Week

General Vocal Music

Grade	1 period	2 periods	3 periods	4 periods	5 periods
7th	40	152	35	19	11
8th	51	145	25	15	10
9th	63	134	23	12	25

Glee Club or Chorus

Grade	1 period	2 periods	3 periods	4 periods	5 periods
7th	95	35	44	0	1
8th	95	50	44	0	2
9th	78	64	47	0	3

Instrumental Ensemble

Grade	1 period	2 periods	3 periods	4 periods	5 periods
All grades combined	57	28	2	12	0

Orchestra

Grade	1 period	2 periods	3 periods	4 periods	5 periods
All grades combined	54	90	3	14	14

Band

Grade	1 period	2 periods	3 periods	4 periods	5 periods
All grades combined	22	57	12	1	2

Appreciation (When Separate Branch)

Grade	1 period	2 periods	3 periods	4 periods	5 periods
7th	40	0	0	0	0
8th	44	0	2	0	0
9th	50	3	3	0	6

[1] Table V, Bulletin No. 4, *op. cit.*

TABLE XIII[1]

Range of Class Membership

General Vocal Music

GRADE	10-20	21-30	31-40	41-50	51-60	61-70	71-80	100-150	250
7th		3	89	88	10		19	1 4	1
8th	1	37	65	79	14			15 6	1
9th	8	22	13	59			67	2 17	

Glee Club or Chorus

GRADE	10-20	21-30	31-40	41-50	51-60	60-70	71-80	100-150	250
7th	1	8	44	10	1		5	2	
8th	5	6	13	46	4		3	1	
9th	8	2	10	47			23	2	

Instrumental Ensemble

GRADE	10-20	21-30	31-40	41-50	51-60	61-70	71-80	100-150	250
All grades together	16	3	18	14	37			4	

Orchestra

GRADE	10-20	21-30	31-40	41-50	51-60	61-70	71-80	100-150	250
All grades together	12	10	37	2	15				

Band

GRADE	10-20	21-30	31-40	41-50	51-60	61-70	71-80	100-150	250
All grades together	21	20	35	3					

Appreciation

GRADE	10-20	21-30	31-40	41-50	51-60	61-70	71-80	100-150	250
7th		18			2				
8th	3		19	3	2				
9th	4	2	2	29			3		

[1] Table VI, Bulletin No. 4, *op. cit.*

two periods a week are the usual assignments for band and orchestra.

The figures of Table XIII disclose several interesting facts. One has to do with the relative size of the General Music classes in the seventh, eighth, and ninth years. The class enrollment most common in the seventh year is thirty-one to forty pupils, that in the eighth year, forty-one to fifty, and that in the ninth year, seventy-one to eighty. To judge from the manner in which the class membership progressively increases, the suggestion that "the work in General Music should tend toward the development of mass choral singing, as distinguished from sight singing in small groups,"[1] is in accordance with actual practice.

A second fact pointed out by the figures in Table XIII is that the band and orchestra groups are of sufficient size to justify rather complete instrumentation. Indeed, the small band or orchestra of ten to twenty players is in the minority.

TABLE XIV[2]

APPROXIMATE PERCENTAGE OF BOYS WITH CHANGED VOICES

GRADE	0-10%	11-20%	21-30%	31-40%	41-50%	51-60%	61-70%	71-100%
7th	205	31	9	6	5			3
8th	104	38	48	47	17	10		15
9th	2	32	33	23	30	70	5	43

Assertions of the Council Committee,[3] that the "terminology used among music instructors is imperfect" and that "understanding and management of the adolescent boy's voice is not all that it should be," may well be taken into consideration in a study of Table XIV. However, making allowance for

[1] Bulletin No. 4, Council Report, Music Supervisors National Conference, Ithaca, New York, p. 268.

[2] Table VII, Bulletin No. 4, *op. cit.*

[3] Bulletin No. 4, Music Supervisors National Conference, Ithaca, New York.

differing conceptions as to the meaning of the term "changed voice," it is apparent that the number of changed male voices is markedly on the increase in each of the three years—an increase, however, altogether natural.

The next section of the Questionnaire of the National Research Council of Music Education deals with "Procedure in Tests." The questions together with the replies follow.

1. How often are voices tested?
   - Once a year 39
   - Twice a year 241
   - Three times a year 23
   - Once a month 6
   - Under observation all the time 7

2. Do you employ tests to discover musical talent of the pupils?
   - No 168
   - Yes 89
   - Irregularly 48

3. Do you differentiate instruction in accordance with findings of tests?
   - No 148
   - Yes 41

4. What music tests, if any, do you employ?
   - None 76
   - Seashore 28
   - Fullerton 1
   - Torgeson 2
   - Columbia University Tests 2
   - Kwalwasser and Ruch 35
   - Hutchinson No. 1 3
   - Bowen 5
   - Beach 12
   - Courtiss 5
   - L. M. Gordon 3

In classifying voices for part singing, it is evident that, aside from purely vocal tryouts, few tests are made either of ability

or attainment. Since, in discovering musical talent, only twenty-eight out of the sixty-nine schools who claim to employ tests use the Seashore tests, presumably many teachers devise individual methods of arriving at their judgment of pupils. How scientific such procedure may be it is difficult to say, but no doubt a good musician can devise pitch and rhythm tests which will furnish a rough indication, at least, of the pupil's capacity in these fields. The Seashore tests were worked out under laboratory conditions and are acknowledged as a really scientific attack of the problems. As yet, however, no plan is in general use by which the findings of these tests are applied in a practical way in the classification of the pupils.

Music offers certain problems with respect to the application of tests. While the Seashore tests are widely recognized as scientific in determining innate capacity, as yet there has been no widespread use and standardization of musical attainment tests. This is because attainment involves two quite distinct lines of development, one of skills, and the other of aesthetic reactions. Many tests have been devised and are in use for determining factual information. Educators are agreed, however, that the greatest values in music lie in its power to develop the aesthetic and emotional nature. In this phase of development no generally accepted tests have appeared.[1]

Many administrators have met the situation by applying such tests as are available, recognizing their limitations. Experience in applying these capacity and attainment tests may lead in time to a clearer procedure in determining the more intangible values which are the true objectives of music instruction. At any rate, the junior high school age is the time to discover differences in capacities, skills, and interests, and to organize instruction accordingly.

The remainder of the Questionnaire deals with problems

[1] C. O. Williams, *A Critique of Measures of Musical Talent,* Music Supervisors Journal, October, 1929.

peculiar to music instruction. The questions and findings are given (save for two which deal with materials) as they occur in the Council Survey.

Special Problems

1. State approximately the proportion of assembly time given to

(*a*) Assembly singing:

The amount of time varies all the way from no time to one hundred per cent of the assembly time, with two hundred and fifteen schools reporting. The replies give evidence, however, that junior high school principals consider assembly singing an important feature of the school program.

(*b*) Other forms of music:

Selections by orchestra, band, chorus, and glee club	24 schools
Outside talent several times a semester	2 schools
Instrumental solos	2 schools
Operettas	18 schools
Music lectures	3 schools
Selections by students	1 school

From this tabulation it is seen that most supervisors look upon the assembly period as the appropriate time to encourage the performance of their talented students. This not only gives confidence to those who perform but also acts as an incentive to others to accomplish like results. The occasional appearance of an outside musician is valuable, on the other hand, in establishing standards of musicianship.

2. What do you do with pupils of limited musical ability?

Nothing	16 schools
Allow to repeat semester's work	1 school
Stress music appreciation	102 schools
Require less time of them	3 schools
Give more attention	8 schools
Confine to assembly singing	16 schools
Have them do the best they can	68 schools
Give less rapid work	14 schools
Excuse them	8 schools

Give history of music	1 school
Give art, theory work, or gym work	3 schools
Give special work	8 schools
Help individually	15 schools
Hold detention classes to aid them	3 schools
Give them something they will enjoy	4 schools
Elect other work	3 schools
Expose them for three years	2 schools

In this tabulation the music teacher in the junior high school answers the call of the administrators for more work in music appreciation. Some educators express the opinion that teaching children to listen intelligently is more important than attempting to train every child to sing or play. The teacher must make it clear that the best approach to listening is through a background of participation. The call of administrators for emphasis on the listening experience is largely met because the appreciative side of instruction is very often stressed in the general music period. This is being made possible by the custom of treating each class in the General Music work in the junior high school as a special unit, giving it the proportion of performance and listening best suited to its needs. However, while every child should have an opportunity to listen to music, the general music period should seldom be devoted exclusively to this form of study.

3. What do you do with pupils having superior ability?

Give every opportunity	25 schools
Have them join glee club and orchestra	69 schools
Have them appear in public	19 schools
Arrange for solo performance and quartet participation	11 schools
Make class leaders	10 schools
Nothing	28 schools
Advise many elective classes	44 schools
Arrange course of music	3 schools
Give more technical work	13 schools
Give outside work	3 schools
Encourage private study	35 schools

This tabulation shows that, with music as in other subjects, it is quite frequently the talented rather than the retarded pupils who suffer. However, pupils talented in music have an advantage over those gifted in most other subjects, in that they are in frequent demand for solo performances, or as members of small ensembles. Because of this conspicuousness they will often be singled out by the teacher for special opportunities. That only twenty-eight out of two hundred and sixty schools replying on this point did nothing for the musically talented indicates a rather healthy state of affairs.

4. Are you limited to the use of a single book for the vocal work?

   Yes ..... 18 schools
   No .....282 schools
   14 use State Series.

5. Do you find it desirable to use the same singing material in all grades?

   Yes ..... 21 schools
   No .....296 schools

It is interesting to note that most junior high schools are supplied with a variety of material.

6. Are classes more easily handled, or less easily, than under the old 8-4 plan of organization?

   More easily .....181 schools
   Less easily ..... 40 schools
   Depends on teachers and organization of classes ..... 5 schools
   No difference ..... 45 schools

The answers to question six should be especially pleasing to the advocates of the newer form of organization. No statements were offered as to the reasons for the answers.

7. How much time each week, in your opinion, should be devoted to music?

The replies to this question varied so widely that no tabulation is attempted. Over half of those reporting recommended ninety to one hundred and twenty minutes each week. Apparently the majority of the teachers represented in this report are satisfied with the allotment most commonly found of two forty-five minute periods a week.

8. Is instrumental technique taught at public expense or at pupils' expense?

Public expense	61 schools
Pupils' expense	130 schools
Expense of both	77 schools

In about half the schools reporting, the public at least shares in the expense of giving instrumental instruction. Ten years hence it will be interesting to note what developments have taken place.

9. Is appreciation taught in connection with regular singing work?

Yes	280 schools
No	18 schools
Partly	6 schools

This confirms what has already been stated in another section of the report, namely, that the general music period includes instruction in music appreciation.

(*a*) What proportion of time is devoted to appreciation?

15 minutes	4 schools
5 to 10 minutes a week	6 schools
20 minutes a week	4 schools
25 minutes every two weeks	2 schools
1 lesson a month	11 schools
2 lessons a month	1 school
1 class a week	30 schools
2 classes a week	17 schools
Every fourth lesson	4 schools
Part of period	4 schools
Very little	3 schools

No definite time	12 schools
Varies	40 schools
All the time	11 schools
None	1 school
6% of time	3 schools
15% of time	1 school
12% of time	2 schools
10% of time	6 schools
50% of time	1 school
⅕ of time	50 schools
¼ of time	22 schools
⅓ of time	36 schools
⅛ of time	14 schools

The time varies greatly as might have been expected. It is gratifying to music educators to note that almost all the schools reporting give some attention to music appreciation. No attempt has been made to discover the nature of the courses of study. In all probability the work varies as widely as does the time allowed for it.

(*b*) Do you use a phonograph?

Yes	296 schools
No	21 schools

(*c*) What other means do you employ for bringing music to children?

Use local or visiting artists whenever possible	144 schools
Piano, programs, attending recitals	25 schools
Urge attendance at good town musicals	1 school
Lectures, concerts, piano, operettas, special entertainments	21 schools
Piano and pipe organ	2 schools
Talented children perform	30 schools

10. Is credit given for study of specialized musical technique under teachers outside the schools?

Yes	208 schools
No	106 schools

In what grades?

Seventh	18 schools
Eighth	25 schools
Ninth	185 schools

Evidently the majority of schools believe that credits for outside study of music should be given after the student has reached the ninth grade.

Chapter VI

The Place of Music in the Junior High School as Viewed by Authorities in the Field

One of the earliest works dealing with the junior high school is that of Koos.[1] Published in 1920 and revised in 1926, the book has had a wide circulation and has been of great influence in the development of the junior high school. Koos says:

> Music and the graphic and related arts are of sufficient importance to the training of youth to be made requirements in the junior high school. The program of studies suggested at an earlier point in the current chapter has made constants of both in the seventh grade, offers the alternative of either in the ninth grade, and presents both as additional variables in all three grades. There are also applications of the latter in the courses in the practical arts and in the assembly singing in which all pupils participate one or more days each week.
>
> The functions of this work should be to raise the general level of aesthetic participation and appreciation, to furnish opportunities for exploration in order to assist in planning more discerningly the subsequent activities of the individual pupil, and to give, as far as is practicable in these early years and within the restrictions of the school budget, the beginnings of vocational instruction for those who desire to specialize along these lines. The excellent socializing possibilities inherent in these subjects should not be left unmentioned.
>
> Although music is listed as a constant in seventh grade and as an alternative in ninth, it is not to be contemplated that all will be required to take identical work in this subject. We are now aware that individual variation as to ability, capacity, and interest

[1] Leonard V. Koos, *The Junior High School,* Ginn and Company, pp. 137-139. By permission of the publishers.

in music in any grade is so great as to mark such a proposal as highly impracticable. In junior high schools large enough it will be advisable to make provision for two or more kinds of training that may be accepted as qualifying on this prescription. There are those who are relatively poorly equipped by nature and training for whom there should be courses subordinating technical music and participation to appreciation. In the courses for this group, the player-piano, the victrola, and other means for reproduction will be in frequent use. The outline of activity for the remainder, better equipped than the former, may be constituted in larger part of technical music and participation. Any one of the many sorts of musical activity should be accepted as satisfying the requirement for these pupils, among them the regular course in technical music offered in the school, active membership in choruses, glee clubs, orchestras, and bands when organized and trained at regular intervals under school auspices, and individual tuition in vocal and instrumental music either with members of the school staff or with approved extra-school instructors.

Elections may be made in the time allotted for variables from the offerings just described as satisfying the requirement. Partly on this account this offering should be as generous as possible. Courses in theory are best reserved for the senior high school.

Another of the pioneer authors was Bennett, whose book appeared in 1919.[1] In his chapter dealing with courses of study, he expresses the following opinion as to the value of music.

Most of our young people now arrive at the beginning of adolescence with an ability to read music of considerable difficulty. As music and other culture subjects have a tendency to raise the mind above the sordid and carnal things of life, we may safely assume that they will be taught in the adolescent period as a deterrent if for no other reason. Music is par excellence a culture subject. Classes in vocal music can be taught with inconsiderable expense, the child carrying his instrument around with him. The vocal music of the adolescent school should be free from grinding labor. The joy and inspiration in singing will be sufficient to offset such mental application as may be necessary. Choral singing

[1] G. Vernon Bennett, *The Junior High School,* Warwick and York, p. 102.

lends itself to this period best, blending and harmony being necessary to the making of adolescent music.

Glass,[1] in commenting upon the various subjects which make up what he terms "the core curriculum," refers to music as follows:

Music is a required subject in all of the fourteen centers in the fifth and sixth years and in all of the centers except one in the seventh and eighth years; in nine of the fourteen centers it continues as a constant into the ninth year. This is strong evidence that music has become a part of the core curriculum of the elementary school and persists as a constant in the program of studies in the junior high school in the seventh and eighth years. Music is continued as a constant into the ninth year in more than twice as many centers as the second of the fine arts group. Art is a required subject in only four of the fourteen centers in the ninth year, while music is a constant in nine. The situation may be indicative of a tendency, which it is to be hoped will continue, to organize progressive courses in the fine arts through the three years of the junior high school.

The cultural and aesthetic values of both of the fine arts have, since the inception of the junior high school, been needed to counteract the general tendency to overemphasize vocational and utilitarian values in the administration of the junior high school program of studies.

Davis[2] in his valuable contribution to literature on the junior high school devotes a chapter to the discussion of fine arts and music. His introductory paragraphs indicate very clearly a high regard for the arts.

No school that professes to serve the interests of all types of pupils can justly ignore or treat slightingly the artistic and emotional elements that pertain to education. That our schools have hitherto neglected these elements is not to be denied. The cause

[1] James M. Glass, "Curriculum Practices in the Junior High School and Grades Five and Six," *Supplementary Educational Monographs,* No. 25, The University of Chicago Press, November, 1924, p. 47.

[2] From *Junior High School Education,* by Calvin Olin Davis, p. 270. Copyright 1924 by World Book Company, Yonkers-on-Hudson, New York.

of this neglect may perhaps be traced to the influence of the Puritans, who held the exercise and cultivation of the emotions to be fraught with great dangers to individuals and to society, and who regarded certain forms of art as weakening to the character, if not indeed an open confession of sin.

It is, therefore, only within very recent years that art and music have found any assured place in the public school curricula, and even yet the rank accorded them is not a coördinate one. Just why the pupil of artistic tastes should be discriminated against and not allowed to pursue vigorously the subjects that really interest him is not clear. Just why the refining influences of art and music are not more highly exalted in the scheme of things for all pupils is likewise difficult to explain. That art has wonderful values, particularly in an age when many hours of leisure are at the command of the average individual, would seem to need no argument. That music possesses values of many sorts seems likewise to call for little discussion. Fundamentally, people live in their emotions, and no art has a more refining influence on the emotions than music. "I care not who makes the laws of a nation if I may write its songs" is as true today as it ever was. Sentiment is more powerful than logic or courts of law, and music is the very soul of sentiment.

Smith,[1] whose book on the junior high school is one of the most recent in the field, does not give separate treatment to the various subject fields. He discloses his views on music, however, under the heading of Extra-Curricular Activities.

What has been said of athletic activities is in a measure also true of musical activities, though the two represent in some respects rather different situations. Like athletic activities, musical activities were long limited to the select few. More recently, however, there has been a marked change in attitude and practice —so much so, indeed, that progressive secondary schools throughout the country are increasingly offering ample opportunities for actual participation in a variety of musical activities to all who possess the interest and the ability.

As a matter of fact, universal participation is probably not as

[1] From *The Junior High School*, by William A. Smith, pp. 311-312. By permission of The Macmillan Company, Publishers.

essential in music as it is in athletics. Nor does it appear to be possible to the same extent. Universal participation in athletic activities is essential for health reasons and is, moreover, quite possible since it does not depend upon specialized abilities. Actual participation in musical activities, involving vocal or instrumental execution, depends to a very considerable extent upon specialized abilities, and is, therefore, beyond the reach of many. It may be objected, of course, that almost any one may participate in singing. This is in a large measure true, and to that extent informal community singing should doubtless occupy an important place among the musical activities of the junior high school.

Beyond this, practically all individuals have some capacity for musical appreciation. This capacity responds very definitely to education involving instruction and ample opportunities to witness actual performances. Fortunately, the development of musical appreciation, like the development of appreciation generally, is not conditioned by participation involving actual execution in the technical sense.

Under these circumstances it would seem to be the function of the school to provide pupils first of all with abundant opportunities, perhaps largely through extra-curricular channels, to hear musical productions; then to encourage pupils in every possible way to participate in such simple forms of musical execution as community singing; and finally to provide, as far as possible under controlled conditions as in the case of athletics, ample opportunities for actual participation in varied musical activities, such as glee clubs, orchestras, choruses, and bands, for those who have the interest and the ability.

Van Denburg[1] writes of actual practice in a junior high school as carried out in Speyer Experimental Junior High School, New York City. Here music and drawing are grouped together; so in his chapter entitled "Teaching the Appreciation of Art" the author is considering several arts.

If our pupils are to learn to appreciate and so to enjoy the beautiful paintings, the beautiful statues, the beautiful buildings that they may later have the opportunity of seeing, or to enjoy the

[1] Joseph K. Van Denburg, *The Junior High School Idea,* Henry Holt and Company, pp. 188-189, 194. By permission.

beautiful music that they may later have the opportunity of hearing, some of us may feel that they should be led toward this enjoyment by being given the opportunity to develop it in the presence of the things they later may be led to love. Indeed, some may believe that children can gain an appreciation of the beautiful in art by being brought constantly in contact with it, in much the same way as a child learns to speak by constantly hearing his parents' and playmates' conversation.

Thorndike in his *Educational Psychology* has emphasized the value for citizenship, of training our children in what he calls the "unselfish pleasures of life." Chief among these unselfish pleasures comes the enjoyment of great works of art.

In writing more specifically of music Van Denburg states:

> As field work in art appreciation replaces for one year the usual classroom instruction, so in music, for one-third at least of our junior high school course music appreciation replaces the conventional drill in sight reading and part singing, but with one difference. Our work in the appreciation of good music is and must be carried along with actual classroom work, taking a part of each day's, week's, or month's work as the work to be studied best adapts itself. But certainly some part of every fortnight at most should be devoted to music appreciation.

Many more authorities on the junior high school might be cited, did not these quotations show with sufficient clearness the attitude of general educators toward music. That in the majority of cases they favor a type of instruction which places the emphasis on appreciation rather than on performance is worthy of note. With this viewpoint the capable music teacher is in hearty accord, his plan for General Music calling for definite work in appreciation. Along with the several other types of instruction included in the description of General Music, he promotes this study in the way in which experience has shown him to be most productive of results.

The teacher of music knows that adolescent boys and girls do not respond to academic instruction that calls for elaborate analysis of compositions or much attention to facts about

music. Music is rather something to be enjoyed. To create the truly pleasureable experience music must be participated in rather than described. Being a musical performer himself, the teacher realizes perhaps better than the administrator that the singing of a folk song stimulates appreciation more than making lists of songs said to be representative of various peoples; that singing a melody by Mozart contributes more to the love for the art of that master than reading about his boyhood experiences in the courts of Europe; that the production of lovely tones arranged according to the laws of harmony are more powerful in their effect upon adolescent emotions than a technical study of those laws.

In other words, the music teacher would lead boys and girls to an abiding love for music through a type of class work combining performance, listening, and discussion. If a class can sing well and likes to sing, that class can be led to the appreciation of music chiefly through the singing of many beautiful songs. If, on the other hand, there is little ability or desire to sing, interest in good music can best be aroused by hearing fine music on the phonograph or reproducing piano. In either case, work in music appreciation is being carried on most advantageously, though the more musical group, through performing music, will undoubtedly develop keener discrimination than will the group whose participation is limited largely to listening. A recent contribution by Judd[1] states the situation clearly.

> While we do not know fully the nervous concomitants of the appreciation of harmony, we do know certain facts that throw indirect light on the matter. We know, first, that the emotional reactions of an individual who enjoys music are not identical with the reactions involved in producing music.
>
> When we recognize clearly that there are two sets of reactions related to the fine arts, we are led to inquire into the relation

[1] From *Psychology of Secondary Education,* by C. H. Judd, pp. 266-267. By permission of Ginn and Company, Publishers.

between them. The problem may be stated in this form: Acts of skill are different from emotional responses of enjoyment; how, then, can skill contribute to emotional responses? The answer to this question can be found in the fact that reactions contribute to discrimination. The person who is skillful in producing tones is aided in discriminating tones by his skill. He can concentrate his attention with a precision that is much less likely to appear in a person who has no skill in production. Training in production thus raises the emotional reactions to a higher level of appropriateness to the situation. The person who hears music but has no ability in its production has emotions but applies them with less discrimination than does the trained musician. Sometimes the untrained listener will be unduly affected by the rhythm and will not recognize at all the finer modulations of sound or the recurring combinations of tones which make up the motive of the composition. Skill trains emotional responses indirectly by making them discriminating.

All this is to say that a group of children who have some skill in musical performance, even though that skill be limited to the singing of simple part songs, will be more discriminating listeners than will a group without such skill. For the former group can listen intelligently and with pleasure to complex musical forms which are in advance of their performing abilities, whereas the latter group can sense and enjoy in only a limited way the beauties of a composition. It would seem, therefore, that the capacity for music appreciation, so needful in the eyes of general educators, may be best developed in music classes in the junior high school by the type of instruction which calls for a combination of active participation and discriminative listening.

CHAPTER SEVEN

The Significance of Music in the Junior High School

In an experiment as new as the junior high school the administrator very properly insists that specialists shall recognize the relative importance of their special subjects and shall show actual proofs of the worth of these subjects as a basis for time allotments and relative emphasis. In so far as the place of music in the junior high school is concerned he will give thoughtful consideration to the opinions of such authorities as those quoted in Chapter Six. But before giving the subject a place as a constant carrying a minimum of two periods a week, he will seek for further enlightenment from the music specialist. "Just why should music become a required subject in the junior high school?" he will ask. As a partial answer to this question three considerations may be cited:

1. *Music Contributes to the General Aims of Education*

The aims of education have been variously presented. The statements most frequently quoted were formulated by the Commission on the Reorganization of Secondary Education.[1]

[1] *Cardinal Principles of Secondary Education,* United States Bureau of Education, Bulletin No. 35, 1918.

Various other statements of objectives have been formulated. The scientific curriculum makers (Bobbitt, Inglis, Snedden, etc.) have analyzed the general objectives in the light of social practices to get more specific objectives and practices, such as adjustment objectives (Proctor) and functional objectives (Cox). The philosophers (Bode, Kilpatrick, etc.) on the other hand have urged the need of more general aims.

They are:

1. Health
2. Command of fundamental processes
3. Worthy home membership
4. Vocation
5. Citizenship
6. Worthy use of leisure
7. Ethical character

Music contributes in varying degrees to each of these objectives.

Health

Correct posture and rhythmical deep breathing, which certainly contribute in some measure to health, are directly cultivated through singing. But even more far reaching in its salutary effects is the mental and emotional stimulus of music. If a feeling of joy in living, as well as correct posture and rhythmical breathing, result from singing, general health cannot but be greatly benefited. There are those who maintain that music has definite therapeutic value. Willem Van de Wall in his work with inmates of penal and corrective institutions has done a great deal toward establishing the efficacy of music in treating the abnormal or deranged mind.[1] If it can be demonstrated that music is of value in the treatment of a disordered nervous system, how infinitely more beneficial it must be for healthy persons who are living under normal conditions.

Command of Fundamental Processes

The relationship between music and a command of the fundamental processes, though less obvious than the foregoing, is just as real. There are those who maintain that the pursuit

[1] The Utilization of Music in Prisons and Mental Hospitals. Willem Van de Wall—National Bureau for the Advancement of Music.

of any kind of learning which results in rapidity and accuracy of thought and the development of a specialized skill will increase one's ability to carry on the every day activities of life. If we accept this premise, the study of music must be included among those subjects whose mastery leads toward greater efficiency in living. Because the performance of music involves to an exceptional degree the combination of mental and muscular control and coördination the subject should receive adequate recognition.

Worthy Home Membership

In furthering worthy home membership music stands high in the list of studies. Indeed, its importance in contributing to home life has long been recognized. Whether the family participates in group musical activity, enjoys the playing or singing of one of its members, listens to the phonograph, or "tunes in" on some scheduled radio attraction, the result is invariably a happier and more attractive home circle.

Vocation

Though the vocational advantages of any study are among the less imperative reasons for its inclusion in the school program, these advantages should nevertheless receive due consideration. Educators, and indeed people in general, have not fully realized the vocational importance of music. In computing the number of people engaged in music, figures have been arrived at far beyond the popular conception. As a profession it ranks, indeed, in the number of its members, next to that of teachers and physicians, and, as a business, it stands well among the industries.

Citizenship

The ideals on which good citizenship is founded—love of country, pride in its achievements, knowledge of its history,

dedication to its improvement, hope for its future, and a neighborly regard for the people of other lands—may every one be expressed through music. No gathering can effectively express these ideals without music. Songs of patriotism, folk songs, and national songs are recognized by educators and sociologists as valuable means in the actual development of good citizenship.

Worthy Use of Leisure

In our country, when the daily span of leisure time is extending so rapidly that its proper use is becoming one of our major problems, it is important that any activity which contributes to healthful diversion be given thoughtful consideration. Here again, paralleling in value the development of a love for good literature, the study of music excels all other endeavors as leading to worthy use of leisure. That community which develops those with capacity to perform and which sponsors a type of education so that all may become intelligent listeners to good music has gone far toward solving the leisure time problem.

Ethical Character

The development of wholesome ideals of conduct is dependent on so many factors that it is difficult to determine in just what ways the school may contribute most effectively. The student who leaves school with a proper realization of his responsibility to society and a decent regard for the rights of his fellows is at least on the way to becoming a useful citizen. Any worthy school activity which stimulates individual effort but requires that such effort be contributory to a group expression develops certain social attitudes of conduct which are valuable. Group musical performance demands the merging of individual effort with that of others. Moreover, music

undoubtedly plays a part in character building.[1] The individual who develops a sound character will be likely to conduct himself properly as a member of society.

2. *Music Contributes to the Special Aims of the Junior High School*

Relatively speaking, we have as yet no generally accepted statements of objectives of junior high school education. If, however, we list again those objectives which are most often stated by authorities, we shall have acceptable criteria for evaluating the claims of music to a place in the program of studies.

Differentiation
Exploration and guidance
Participation
Vocation
Socialization
Integration
Coördination and articulation

Differentiation

With its varied courses—singing, appreciation, and instrumental—ranging from those of general interest to those which provide technical instruction for the musically gifted, the music department of a junior high school differentiates its instruction more widely than many of the more traditional subjects. Perhaps in no other school subject are variations in ability and interest more easily apparent and provision for these differences more readily made. The music teacher is

[1] Cardinal Principles of Secondary Education, U. S. Bureau of Education, Bulletin No. 35, 1918, pp. 10-11.
Germane, C. E. and E. G., *Character Training*, Chapter XV, Silver. Burdett and Company.

prepared to adjust the work in accordance with the needs of classes and of individual pupils. He tries to reach at least three classes of students: those who, with very limited musical ability, find their joy and interest in music as listeners; those who, with average ability, not only enjoy listening to good music but also participate to a limited extent in home, church, club, or amateur organizations; and those who, with superior talent, have a vocational or an avocational interest in music.

Exploration and Guidance

Through his exploration of the interests and abilities of students as well as through his investigation of the major fields of musical endeavor, the music teacher has opportunity to discover among his hundreds of pupils those who enjoy music and those who have, besides, an especial aptitude for it. Usually a talent for music will be displayed first of all through an interest in singing or playing. The boy or girl who volunteers for work in a special musical activity, such as a glee club or orchestra, generally does so because he already has some skill and enjoys exercising it. Then, in the case of those whose ambitious parents are urging them to musical endeavors beyond their capacities, the school music teacher either gives the added training which helps them finally to higher levels of performance or, by trying them on the higher levels, leads them to recognize the fact that they are not destined to become great artists. The majority should not attempt to climb Parnassus. However, they, too, may enjoy a conquest of the foothills. In all cases, it is the duty of the music teacher to aid the children in exploring their individual interests and capacities and to guide them in studies best adapted to their particular levels of attainment. In order to carry out this exploratory program it is necessary that the music teacher meet all the children of the seventh and eighth years for at least a minimum of two periods a week.

Participation

To give every adolescent a means of expressing himself in the social group is an important objective of the junior high school. Since this is accomplished with different individuals through many different activities, the more varied the opportunities for expression, the easier it is to care for the needs of every child. Music, because of the possibilities for mass performance, furnishes one means of participation not only easy to put into operation but also immediately effective. Indeed, the many ways in which the individual may participate as a soloist or as a member of a group provide the music program with a variety of opportunity not exceeded, probably, by any other subject.

Vocation

In connection with the exploratory process consideration is naturally given the vocational aspect of music education. If the opportunity both to explore and to develop lies within the power of the music teacher, many a promising musician, through his school experience, can be given a safe start. It is significant that, in a group of several hundred adolescents, the number of those who are to be professional musicians possibly equals the number of those who are to become lawyers, doctors, professors, or architects. Certainly, then, the musical student is entitled to receive as thorough a pre-vocational training as that given the pupil destined for any other profession or for a commercial pursuit.

Socialization

All the authorities emphasize the need for socializing students of adolescent age and insist that the process can be carried on to the best advantage in the junior high school, since it is only in this type of organization that large numbers

of boys and girls of about the same age and interests are gathered together. The adolescent of junior high school age is no longer essentially an individualist. Both by reason of physiological and psychological changes and by reason of his new environment, he becomes a being interested in his fellows and more or less influenced by their interests and behavior. He becomes a "joiner," associating himself with many and varied groups and shifting from one to another as his interests change.

The rapid development of the social instinct at the period of adolescence constitutes one of the chief reasons for the inclusion of music as a junior high school study. For, since music instruction can be given in large classes in which individual ability is merged in mass effort, each student is taught to use his personal musical equipment in an enterprise productive of group results. In the singing of a chorus or the playing of an orchestra the necessity for submerging individual talent for the sake of group effect is most apparent. All musical organizations, including regular classes in music, constitute one of the school's most powerful means of socialization. No expert is needed to demonstrate a method for socializing the music lesson. Every music lesson is conducted on a socialized basis and always must be. Therein lies one of the principal justifications for music as a school subject.

Integration

Integration, say the educators, is necessary if good citizens are to be developed under our form of government. For a democracy recognizes neither social nor class distinctions but allows for the inevitable differences as to race, color, religion, home environment, educational advantages, and economic conditions. With all its divergencies, society has many purposes which all its members hold in common and which they can achieve only by working together. The establishment of

group consciousness among adolescent boys and girls who represent all sorts of race heritages and home conditions can be brought about by music more easily than by any other means. Leaders of men, recognizing this fact, have utilized through the ages the integrating and socializing force of music. We today are constant witnesses of its potency. A congregation unified through the singing of a well-loved hymn is spiritually receptive to the sermon. Mass cheering at athletic contests, to be effective, must be done rhythmically. It alternates with mass singing. Armies, ancient and modern, have maintained bands of music as regular branches of their service. Noonday luncheon groups of business executives join in singing before listening to the speaker of the day. Music is the one sure means of binding men's hearts and minds in a common cause.

In the school, as in adult life, music is a powerful integrating force. School administrators everywhere recognize this. In an assembly, the principal at all times looks to the director of singing to unify the group. With the development of part-singing in the assembly, the integration of the students becomes even more noticeable. Bands, orchestras, and glee clubs are the most democratic of any school organizations. There can be no artificial social distinctions in a group of musicians.

Coördination and Articulation

The junior high school stands midway between two groups —the elementary school on the one hand, and the senior high school on the other. Music is included among those courses of instruction which continue through all divisions of the educational system, because the acquisition of musical experience is both progressive and cumulative. It can be offered in every year of school without the slightest duplication of subject matter and with a constant variety of procedure.

Music affords also an excellent opportunity for correlations

with other school subjects. The fine arts, especially music, are so closely allied with literature and the social sciences that the formation of projects involving several subjects is limited only by the imaginative power of the teacher. In the organization of the school system in three groupings, on a 6-3-3 basis, with an accompanying unifying of the groups so that transition from one to the other will be accomplished with the least disturbance, music, in belonging exclusively to no one division and flowing naturally through all, is conspicuous among those subjects which promote true coördination.

3. *Music Has Already Been Accepted as a Desirable Unit in the Programs of Progressive Junior High Schools*

While the fact that music has been proved valuable in junior high schools of standing may not constitute legitimate grounds for the suggestion that it be adopted as a constant in all school programs, still it may be pointed out that schools with long experience and much opportunity for judging from former successes and failures continue to include music in their curricula. That the subject is still taught after years of curricular adjustments is indicative of the values inherent in it.

Figures on practice in junior high schools are given herewith. Obtained in January, 1928, they are both recent and reliable. The cities surveyed include many listed in the reports of Glass, Rodgers, David, and the National Research Council of Music Education. There is no indication, be it noted, of a desire to remove music from the list of constants but rather a definite tendency to enlarge its scope.

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JUNIOR HIGH SCHOOL MUSIC

CITY	REQUIRED OR ELECTIVE			NUMBER OF PERIODS PER WEEK			LENGTH OF PERIODS IN MINUTES		
	Grades 7	8	9	Grades 7	8	9	Grades 7	8	9
Berkeley, California	Req.	Reg.	Req.	Daily	Daily	Daily	40-45	40-45	40-45
Cleveland, Ohio	Req.	Req.	Req.	2	2	2	45	45	45
Denver, Colorado	Req.	Req.	Elect.	7B-2 7A-3	8B-2 8A-1	9B-3 9A-3	45	45	45
Evanston, Illinois	Req.	Req.	No 9th grade	3	3	3	45	45	45
Grand Rapids, Michigan	Req.	Req.	Elect.	2	2	2	45	45	45
Highland Park, Mich.	Req.	Req.	Elect.	2	2	2	50	50	50
Oakland, California	Req.	Req.	Req.	2	2	2	10 on hour schedule this year—5 still on 40 minutes.		
Pittsburgh, Penna.	Req.	Req.	Req.	2	2	1	45	45	45
Rochester, New York									
(Monroe School	Req.	Req.	Req.	2	1	1	60	60	60
(Washington School	Req.	Req.	Req.	2	2	2	30	30	30
(Jefferson School	Req.	Req.	Req.	2	2	2	30	30	30
(Madison School	Req.	Req.	Req.	2	2	1	30	30	30
St. Louis, Missouri	Req.	Req.	Req.	2	2	2	55	55	55
Santa Monica, Calif.	Req.	R-8B E-8A	Elect.	5	5	5	50	50	50
Seattle, Washington	Req.	Req.	Elect.	Daily	Daily	Daily	60	60	60
Detroit, Michigan	Every other semester alternate with art.			2	2	2	60	60	60
Chicago, Illinois.	Required of all except boys in technical groups attending music classes for one semester only in 8th and 9th grades.			10 periods per month Alternating two and three per week.			55	55	55

DAVIS, C. O., *Junior High School Education,* Chapter IX, World Book Company

GERMANE, C. E. and E. G., *Character Training,* Chapter XV, Silver, Burdett and Company

SMITH, W. A., *The Junior High School,* Chapter V, The Macmillan Company

VAN DE WALL, WILLEM, *The Utilization of Music in Prisons and Mental Hospitals,* National Bureau for the Advancement of Music

Chapter Eight

Problems in Present Day Junior High School Music

While on the whole the junior high school form of organization seems favorable to effective music instruction, there have been weaknesses that have called forth criticisms.

Absolute efficiency has undoubtedly not been obtained in music work in the junior high school, although the progress may compare favorably with other junior high school subjects. But where poor results in English, mathematics, or social science have been evident, no suggestions have been heard to remove these subjects from the program of studies. Rather the endeavor has been made to remedy the defects in instruction and remove their causes. So logical a procedure has not always been followed in regard to music. Now, therefore, let us make inquiries as to the exact causes leading to unsatisfactory results in music. These may be summed up under four headings: lack of adjustment, ineffective teaching, need for more varied materials, and administrative weaknesses.

1. *Lack of Adjustment to New Conditions*

Certain systems, wherein music under the 8-4 plan was considered successful, have found, on changing to the 6-3-3 plan that music has not appreciably improved. The causes of these failures have often been due to lack of adjustment to the new conditions:

a. Inadequate Time Allotment

Under the old plan the usual allotment for music had been sixty to one hundred minutes a week. With each grade hav-

ing music instruction in the same room in which it pursued its other studies, the allotted time could be divided into as many periods during the week as seemed convenient. Under the 6-3-3 plan, on the other hand, because of difficulties in arranging music periods which a sufficiently large number of pupils can attend, the time has often been reduced to one long weekly period of perhaps sixty minutes, an arrangement which stands seriously in the way of true accomplishment. For, in a group meeting but once a week, interest lapses from lesson to lesson and the teacher must spend a portion of each class period picking up the threads of the preceding week. Successful part-singing under such conditions is extremely difficult, since singers do not retain their familiarity with a part from one week to another. Moreover, by devoting too long a time to continuous singing, the teacher may easily overtax adolescent voices which should always be used with great care. Thus it is seen that one class period a week instead of several periods (even though they be short) almost inevitably leads to unsatisfactory results in music.

b. Inequalities Arising from Over-stressing the Elective System

Some authorities believe that all the fine arts should be placed on an elective basis. They argue further that not every student has sufficient interest or ability in art subjects to justify placing them on a required basis. The assumption is that, if music instruction were limited to those who like music, the difficulties attending such instruction would be minimized. It would be as logical to suggest that the teacher of mathematics would find his work more agreeable if he taught only those students who enjoy mathematics. Moreover, making music an elective has the tendency to exclude from the classes many who really would like to take it. For, under an elective system, so much pressure is brought to bear on students to

devote their energies to subjects required for college entrance that the arts are neglected even though many children are greatly interested in them. Hence, in the junior high school, there should be proportionate contact with the arts for all students and also elective courses for those especially interested.

c. Lack of Student Guidance

In theory, the junior high school student is given much personal attention so that he may be guided in his choice of subjects and extra-curricular activities. In practice this fundamental purpose of the junior high school is too often lost sight of, every teacher becoming an advocate of his own special field. The student is thus confused by opposing suggestions and is hindered rather than helped in planning his work to include a real exploratory opportunity. Under a well-organized system one teacher in the music department would be chosen to act as advisor for those students gifted musically and regular hours would be appointed for this guidance work. Yet, under present conditions, the music teacher's schedule has in most schools been filled with instruction groups, allowing no time for guidance, promotion, and planning of work.

d. Insufficient Equipment for Music

Under the 8-4 plan, music was taught to relatively small units, students being classified by grade. Periods, though brief, usually occurred daily. A single textbook was provided for each year's work.

This traditional plan of music teaching was found impracticable in the new system where for many reasons already discussed (see Chapter Four) it could not function properly. In the junior high school, periods are longer and are scheduled less often; classes are much larger; pupils are shifted about and are grouped often without reference to grade. Under

these conditions, several music books are needed, and there is imperative demand for an adequate equipment which should include piano, phonograph and records, orchestral instruments, and a well selected library of vocal and instrumental music.

e. Ineffective Student Classification

So varied are the demands made by the students in the junior high school that the administrator can scarcely meet them all. Exercising his greatest ingenuity he must still put into operation a program of class meetings necessitating numerous compromises between what is desirable and what is practicable. But, even taking into account the difficulties of his situation, such subjects as music and physical education have frequently been put to serious disadvantage. Since it is assumed, for instance, that in music no limits should be placed upon class membership, the recitation being concerted rather than individual, the music teacher is often assigned to work in an auditorium and given class groups composed of as many as two or three hundred students.

Just as proper size is too little recognized in the arrangement of classes, so are ability and degree of advancement. A teacher of an academic subject being assigned an unclassified group of one hundred adolescent boys and girls, would hardly be expected to produce measurable results. That many a music teacher has succeeded in the face of just these difficulties is a tribute to the holding power of the subject as well as to his skill.

2. *Ineffective Teaching*

Unquestionably there has been poor teaching of music. This is the more particularly evident since the study of music allows for no half ground. It is a grand success or a dismal failure. An analysis of the causes for failure in teachers of music brings to notice the following conditions:

a. Inadequate Preparation in Music

Most of the music teachers at first employed in the junior high schools were formerly grade teachers. Of these many were as successful in the junior high school as they had been in the grades. Often, however, lacking a thorough background of musical training, they were unable to cope with the problems found in daily classroom work in the junior high school where a high degree of musicianship is required. For here one must be familiar with the history of music and know considerable about harmony and theory, must have a keen ear trained to hear several parts simultaneously, and must be a really good choral director. A knowledge of the adolescent voice and how to deal with it is likewise essential. It is desirable, finally, to be at least a fair pianist. No amount of personal attractiveness or knowledge of how to handle boys and girls can make up for the lack of these qualities.

b. Inadequate Preparation in Psychology

Music teaching in the junior high school should be based upon the psychological rather than on the logical approach. The teacher of music must be acquainted with adolescent psychology. Though there is still considerable uncertainty among the psychologists as to the nature of adolescence, on many points they do agree. It is possible, therefore, to trace in this period the development of certain characteristic traits. Every teacher of music in the junior high school should know what the standard authorities say about adolescence and should make use of such knowledge in the conduct of his work.[1]

[1] B. T. Baldwin, "Mental Growth of Normal and Superior Children," *University of Iowa Studies in Child Welfare;* B. T. Baldwin, "The Physical Growth of Children from Birth to Maturity," *University of Iowa Studies in Child Welfare,* Bulletin 1; G. M. Whipple, *Monroe's Principles of Secondary Education,* chapter vi; Pechstein and McGregor, *Psychology of the Junior High School Pupil,* Houghton Mifflin Company; G. Stanley Hall, *Adolescence,* D. Appleton & Co.

The failure to conduct instruction on this scientific basis accounts for much of the poor teaching in the junior high school.

c. Weak Appeal to Adolescent Interest

Without securing the student's interest and coöperation to a high degree no teacher can succeed. Particularly serious is this need in music. For, since the preparation for high school or college is seldom sufficient motivation, the element of pupil interest is peculiarly essential.

d. Unthinking Adherence to Tradition

There have been failures through teachers clinging unthinkingly to an undesirable way of doing things merely because that way is the familiar and traditional one. The junior high school, founded especially as a means for breaking away from such traditional procedure, has no place for the inflexible teacher who is unwilling to adapt himself to an experimental program.

3. *Need for More Varied Material*

It is obvious that a great variety of music material is necessary in the junior high school. Naturally, an adequate equipment under the 8-4 plan will prove insufficient under the 6-3-3 plan. This inadequacy is apparent for the following reasons:

a. Vocal

With the larger groups for general music study and the more varied groups for class and glee club singing, the school must be equipped with a large amount of materials adapted to these special conditions. Unison songs in the vocal ranges of adolescents and part-songs and choruses combining two or more of the voices offer a source of rich experience in accom-

panied and unaccompanied singing. Besides being carefully chosen for its high musical quality and for its suitability to the adolescent voice, the material must appeal to the extremely emotional nature of the "young adult." Music expressive of a great variety of moods must therefore be available, as well as music correlated with other school subjects and associated with the student's life and interests in and out of school.

b. Instrumental

In the early days of the junior high school, when the instrumental field in school music was a comparatively new one, the instrumental teacher was compelled to use theater orchestra arrangements for his classes. Now, however, it behooves him to have material (of which there is a wide variety) especially suited for junior high school orchestras. Books for instruction in playing the piano and orchestral instruments are now likewise necessary.

c. Music Appreciation

In the early teaching of appreciation of music there was little organized material available. For both the materials and earlier teaching plans the schools are largely indebted to the makers of reproducing instruments. As has been discussed, however, music appreciation involves much more than listening. Indeed every music lesson is fundamentally a lesson in music appreciation. Hence, in addition to the listening material, the students must be given a great variety of folk and art songs, excerpts from oratorio and light opera, thematic material from instrumental compositions, as well as selections representing different composers and musical forms. All such types of material, together with descriptive and analytical notes, must be included in the books to be placed in the student's hands if the course of study is to result in improved musical taste. Supplemented by the use of repro-

ducing devices including the phonograph, reproducing piano and radio, this material will give a well rounded course such as educators are demanding for the exploratory experience of the junior high school.

d. Theoretical

Courses in music theory and elementary harmony are offered in any school giving inclusive consideration to the needs of its pupils. The ninth year of school has been found the best time for beginning such work. Because of the lack of material suitable for theory and harmony in the junior high school, teachers, until recently, were obliged either to employ material designed for adult students or to outline a course without text books. The growth of courses in music theory and harmony indicates that such work is desired for the musical development of the junior high school student.

4. *Administrative Weaknesses*

Music teachers who have failed have been prone to place the blame on every one but themselves, and the principal and superintendent have usually received a goodly portion of it. There is enough justice, however, in this shifting of responsibility to merit brief consideration. Administrators have not always been able to give the music teacher a fair chance. Too often the music department has been assigned to a small, poorly adapted room in which to conduct excessively large classes. Or, because of the very size of the groups assigned to music, it has been necessary to use the auditorium or a session room never intended for class work.

Inadequate equipment has been another condition militating against the teacher's efficiency. He has even been obliged to purchase his own equipment from the proceeds of concerts, operettas, or other shows of his own promotion. Just why this should have been true in so many cases is difficult to

understand. School authorities spend generous appropriations on equipment for laboratories, shops, kitchens, commercial departments, gymnasiums, and athletic fields. Why should they not, then, supply the comparatively inexpensive equipment of a well located and adequately furnished music room? Surely, purchase of a piano or phonograph which will be used in instructing all the pupils in a school is as legitimate as the purchase of expensive wood working or complete printing outfits, neither of which will be used by more than a small fraction of a school enrollment. An ingenious music teacher always finds some way even when he is obliged to "make bricks without straw." But how much more substantially he might build if, instead of scurrying about for his own material, he could devote all his energies to building!

Selected References

Baldwin, B. T., *Mental Growth of Normal and Superior Children,* University of Iowa Studies in Child Welfare

Baldwin, B. T., *The Physical Growth of Children from Birth to Maturity,* University of Iowa Studies in Child Welfare, Bulletin 1

Pechstein and McGregor, *Psychology of the Junior High School Pupil,* Houghton Mifflin Company

Pringle, R. W., *Adolescence and High School Problems,* D. C. Heath and Company

Whipple, G. M., *Monroe's Principles of Secondary Education,* Chapter VI

Chapter Nine

Preliminary Steps in Solving Problems

What action, then, is necessary to the establishment of a thorough-going department of music in a junior high school? First of all there must be coöperative effort on the part of the citizens who supply the funds, the administrative officers who establish the courses of study, and the teachers who carry out the work itself and are therefore directly responsible for the results obtained. Since the motivation behind achievement in any subject field comes largely from the administrator, let us consider his part in the program.

1. *The Administrator*

a. Elective and Compulsory Music Courses

The administrator must decide first of all upon the proportion of elective and required music courses, for this will be a determining factor in the allocation of rooms, purchase of equipment and materials, and employment of teachers. If all students are required to include music in their programs more teachers will have to be employed than would be necessary if only a third or a half of the students enrolled. Space and materials will have to be increased accordingly.

b. Time Allotment

The number and length of periods and the approximate class enrollment are the next important factors in determining the scope of the music program. A definite decision once arrived at, in regard to these matters—for instance, two forty-five minute recitations a week for seventh and eighth grades and one for ninth grade, with an average class group of fifty

students—the administrator has a basis upon which to start his organization of classes. The approximate number of music classes can then be determined with little difficulty.

c. Types of Work

After classes in general music have been arranged, provision should be made for elective classes, band, orchestra, glee club and choral ensembles, and instruction in playing the piano and orchestral instruments, and such other types of work as seem desirable. Questions are to be decided as to how often such groups are to meet, at what hours, in what rooms, with what equipment and materials, and with which teachers.

d. Program of Classes

The next step is to schedule all the activities here referred to in such way as to work them comfortably into the general school program of classes. Since some of the musical activities are usually carried on in rooms which are used at various times by several other departments, the auditorium, for example, the definite scheduling of all classes with their assigned places of meeting is imperative. So obvious a necessity would require no comment were it not actually the case that principals frequently arrange programs for academic classes with so little thought for the classes in art, music and extra-curricular activities that their assignment is left undecided until the program is practically made out.

e. Rooms and Equipment

Having settled upon a tentative program, the administrator can now assign rooms for the music classes and see to the purchase of equipment and materials. In this connection, the recommendations of the Commission on Curriculum Revision[1] are worthy of consideration.

[1] Commission on the Curriculum Revision of the Department of Superintendence, National Education Association, Fifth Yearbook, pp. 323-324.

Since the music teacher and his various special groups play a large part in assembly activities, music rooms should be located near the auditorium. The room used for general music should be of sufficient size to accommodate the large groups which will frequently be assembled. If the room is rectangular in shape, the seating should be across the long side. The seats should be of a kind that will encourage correct posture and should be fastened to the floor. If the seats can be arranged in tiers, there are the added advantages of making it easy for all the singers to follow their conductor and for the conductor to have all the singers under constant observation, a feature which is particularly desirable when groups are large. The equipment should include:

A piano, tuned at least twice a year.
A phonograph and a supply of records.
Dust-proof wall cabinets for the storing of music and materials.
Blackboard space covering one wall.
At least three collections of song material, varied enough in content to meet the needs of groups with widely differing interests and abilities.
A simple card index device for the recording of information concerning the musical abilities and achievements of all pupils. The card used should permit of a cumulative record.

The band and orchestra rehearsals are often conducted in the auditorium for several reasons, not the least of which may be that such organizations become so large that no ordinary schoolroom will contain them. But if the auditorium is not used, the room assigned for band and orchestra should be near or adjacent to the auditorium, and of such a size that a large floor space may be available. The chairs should be movable and the following equipment provided:

Music stands of the adjustable but non-collapsible type.
Folios for band and orchestra music.
Lockers for instruments.
A piano, preferably a grand so as to enable the performer to see the orchestra director.
The heavier band and orchestral instruments, such as kettle-drums, bass violins, brass basses, and the more unusual instruments such as 'cellos, violas, oboes, bassoons, and French horns.

A simple card index device for recording information concerning pupils, as well as concerning school-owned instruments.

Class instruction on orchestral instruments or piano can usually be carried on in any schoolroom that has a reasonable amount of unoccupied floor space.

All of the equipment suggested is as essential to music instruction as benches and tools in a wood working shop or typewriters in a commercial department. Architects and purchasing agents might reasonably be asked to call in music directors for consultation when building plans are first projected.

To these recommendations might well be added suggestions as to the equipment of the auditorium. Since architects are seldom acquainted with the various uses made of school auditoriums, the administrator may well act in an advisory capacity to those planning a new school building or adapting an old one. The specifications vary, of course, with the needs of a community and the extent of the school program, but the following points should be considered carefully before construction is started.

Stage

- Dimensions—Proscenium opening
- Floor elevation (level or sloping)
- Height above floor of auditorium
- Dressing rooms
- Steps at side
- Side or back exits

Lights

- Border
- Flood
- Foot
- Switchboard

Orchestra space

- Level with floor
- Free from obstruction
- Easy of access from corridor and stage

Cyclorama
Reversible box set and tormentors
Draw curtain
Picture booth and machine
Camera screen
Heavy window shades for darkening auditorium
Grand piano for concert use
Small piano for pit
Ample means of entrance and exit
Plaster rather than vitreous walls

f. Selection of Teachers

No more important duty faces the administrator in connection with the music in the junior high school than that of selection of the music teacher. (His qualifications are discussed in the next section.) Assuming that a competent music teacher is selected, it is important that his program shall be so scheduled that he may have time not only to carry on his class work effectively, but also to perform the other duties devolving on him.

Student guidance and consultation, for instance, will be one aspect of the teacher's work, and another, the arranging of such details of assembly programs as lie within his province. He himself usually has an active part in assemblies, parent-teacher meetings, special concerts and numerous demonstrations before the public, and allowance must be made for these activities in arranging his program.

g. Coöperation and Correlation

As the guiding spirit of the school the administrator should relate the various activities of the school to one another and to those of the community. He will seek to make the department of music effective in the school organization and contributory to the life of the community.

2. *The Teacher*

The qualifications of a teacher of music include general academic training, professional training, musical training, performing ability along at least one line, scientific knowledge of adolescence, tact in dealing with co-workers and parents, an agreeable disposition, much imagination, common sense, robust health, and a willingness to work. Possessed of these qualifications the teacher must also have skill in handling children of the impressionable junior high school age.

The difficulties inherent in a situation calling for such many-sided activity make experience on the part of the junior high school teacher especially important. The elementary grade music teacher has assistance from the regular room teacher and in any case seldom deals with large groups. The senior high school teacher finds his difficulties in class management minimized since he deals chiefly with students who elect music and are consequently predisposed to study. But the junior high school teacher, especially in the general music period, has neither of these advantages. He has a large group which he must control without the help of the room teachers. In addition to the problems of discipline he must teach students who are undergoing physiological change, the changing voice problem alone requiring extremely careful handling; he has a wide range of materials for instruction; and always he must radiate enthusiasm and inspiration throughout every class period. All in all, he must be a combination of more excellent qualifications than are usually to be found in young and inexperienced teachers.

3. *Parents*

The public is sometimes inclined to object to the mounting cost of education. Once acquainted, however, with what they realize are valuable features of school work they accept their financial responsibility with comparative willingness. In con-

verting the public to the junior high school plan an important medium is the work of a well organized music department. For it allows for the public participation of a large number of its pupils whose parents will come to school eagerly to see their children perform. Chorus classes or instrumental ensembles may present interesting programs, some of which need not require elaborate preparation. The exploitation of children should not be the impelling factor, however, but rather the thought of acquainting parents with what is being accomplished through regular classroom work.

In guiding both pupil and parents the music teacher has another responsibility. He must judge the music talent of every child in his classes, and advise parents as to the further musical training of their children. Constructive advice of this kind is always welcome when it is given on a basis of genuine interest and knowledge. The music teacher may thus help to develop the concept of the junior high school as an institution devoted to exploration and guidance.

But what of the large body of tax payers who have no children in the schools? They, too, may be witnesses of its value to the community through hearing public demonstrations of various types of work. The school band, orchestra, or glee club play a large part in such demonstrations. Let such an organization appear in public preliminary to a lecture or other community gathering and its performance will establish in the minds of the listeners a conviction that the community is benefiting through the musical activities of the junior high school.

PART THREE: COURSE OF STUDY

Chapter Ten

Music Courses Recommended for the Junior High School

The following recommendations as to the courses to be offered (together with brief comments as to their scope) have been taken from suggestions made by the National Council of Music Education in connection with the Survey of Music Instruction in the Junior High School. They were subsequently incorporated into the report of the Committee on Music of the 1926-1927 Commission on the Curriculum of the Department of Superintendence, National Education Association, and printed in the Fifth Yearbook of that body. They therefore carry the authority of two nationally known organizations (to which the National Council of Music Education and the Department of Superintendence are respectively subordinate), the Music Supervisors National Conference and the National Education Association.

Outline of Music Courses Recommended

SEVENTH YEAR

Required	*Elective*
General Music Minimum of 90 minutes per week in not fewer than two periods	Glee Clubs, Choruses Minimum of 45 minutes per week in one or more periods Class Instruction in Instrumental Music Minimum of 45 minutes per week in one or more periods Orchestra Minimum of 90 minutes per week Band Minimum of 90 minutes per week

EIGHTH YEAR

Required	*Elective*
General Music Minimum of 90 minutes per week in not fewer than two periods	Glee Clubs, Choruses Minimum of 45 minutes per week in one or more periods Class Instruction in Instrumental Music Minimum of 45 minutes per week in one or more periods Orchestra Minimum of 90 minutes per week Band Minimum of 90 minutes per week

NINTH YEAR

Required	*Elective*
General Music Minimum of 45 minutes per week in one or more periods	Glee Clubs, Choruses Minimum of 45 minutes per week in one or more periods Class Instruction in Instrumental Music Minimum of 45 minutes per week in one or more periods Orchestra Minimum of 90 minutes per week Band Minimum of 90 minutes per week Elementary Music Theory: Melodies and Chords Minimum of 90 minutes per week in not fewer than two periods Outside Study of Music

General Music

The course in general music consists chiefly of the singing of suitable part-songs and choruses. With this activity is instruction in elementary theory, sight singing, and ear-training, and attention is given to the correct use of the voice. An appreciation of music is developed naturally through contact with the vocal material of the course. Compositions other than

those sung by the class may be presented through the medium of reproducing instruments or by performers.

Glee Clubs, Special Choruses

For students vocally gifted and interested in singing, glee clubs and special choruses develop the musical abilities beyond the point reached in courses in general music. Of the several possible types of organizations—choruses of girls, choruses of treble-voiced boys, mixed voice choruses, four-part choruses of boys—each fills a particular need and should therefore be included in the curriculum. If suitable music is selected, participation in these special groups may lead to a lasting love of good music.

Class Instruction in Instrumental Music

The title, "Class Instruction in Instrumental Music" is self-explanatory and includes group teaching of piano, and the instruments of the band and symphony orchestra.

Orchestra

The orchestra should parallel the ideals and accomplishments of the vocal ensemble. It should use music which invites from each instrument only its finest and most characteristic musical expression and should consistently seek results of true musicianship.

Band

Since the type of instruction in the band is the same as that in the orchestra, it may be made to yield equally valuable results. Furthermore, the course encourages the study of the lesser known but fully as interesting woodwind and brass instruments.

Elementary Music Theory: Melodies and Chords

This course in music theory seeks to develop in the student an appreciation of the main characteristics (tendencies and relationships) of tones with respect to rhythm, melody, harmony, and design. Associated with this development comes the ability to use the necessary symbols of staff notation—to write correctly in all major and minor keys, in all common forms of measure and rhythm, and to take melodic dictation in various measures and keys. The project method is that generally used.

Outside Study of Music

Opportunity for students to receive school credits for study of music pursued under private instruction is now offered in many schools. A method for such crediting of outside study is described in Bulletin Three, Music Supervisors National Conference.

Chapter Eleven

General Music

1. *Classification of Pupils*

Even in schools in which the music program provides instruction sufficiently varied to meet the needs of all types of students with complete equipment for conducting the work, the results will still depend very largely upon the skill of the teachers. The teacher of general music, since he comes in contact with all the members of the school society, must carry the chief burden of the music department. If his work is to be effective in reaching all the pupils, classification of them along several lines must be undertaken.

a. According to Grade

An important and easily effected means of classification is the grouping by grade. In a school with semi-annual promotions, this will normally make six divisions of pupils, two for each year, often referred to as grades seven B, seven A, eight B, eight A, nine B and nine A. Differences among these groups with respect to vocal conditions, technical skill, and musical interests will of course likewise appear. The seventh year classes, including few pupils with changed voices, will be interested in performing music of a rather elaborate nature, much of it in two and three parts. The eighth and ninth year classes, on the other hand, will be interested in music of a different sort. This is because of the many changed voices. The boy must adjust himself to a voice lowered in pitch,—a new and strange instrument which he must try out with considerable caution. Further, the notation for his part now appears on a different staff, and he must go his way unassisted

by the girls or by the less mature of his fellows with whom he previously sang in unison. Consequently the songs selected must have very restricted voice ranges and simple harmonizations.

Simplicity in this material becomes indeed indispensable because these are the students' first attempts at completely harmonized songs, the girls and treble-voiced boys participating in this new experience along with the basses. Their ears delight in the well ordered interplay of tonic, dominant, and subdominant chords; they listen keenly to each voice as it moves from one tone of a chord to its natural successor in the next. Since the interest for the time being is primarily in harmonic relationships rather than in rhythmic or melodic content, all parts should be simple, just as in the child's early experience with melodies it was necessary to have tunes within his comprehension.

A further requirement to satisfy the newly awakened spirit will be a selection of song texts appropriate to the fresh adolescent interests. Here a difference must be made in the methods of approach and materials used in each of the several years of the junior high school.

Classification according to grade has its very real advantages. If the planning of other subjects allows for such grouping the teacher of music should organize his work according to this system.

b. According to Sex

In several of the large city systems music classes are often grouped according to sex. Though this classification may have administrative advantages, such as easily arranged alternation of physical education with music, it is to be doubted whether it is advantageous to the music work. The number of well arranged part songs for boys is extremely limited, and the three part and four part songs in many of the standard

collections are often unsuitable for boys. If it were true that boys can be interested only in unison songs of the rollicking type, such as "Nancy Lee," sufficient usable numbers could perhaps be found. But such an assumption is unwarranted. Boys are especially eager to sing in parts and take pleasure in rich harmonic effects. Here again teachers are faced with limitations. For, as succeeding grades are reached, there will naturally be fewer and fewer high voices. The possibilities of part singing are thus narrowed in two ways, in the scope of the boy voice at adolescence and in the scarcity of properly arranged songs. Undoubtedly the difficulty of arranging numbers in four parts for singers of such limited vocal capacities accounts in part for the paucity of material. Moreover, the best of choral literature has naturally always been written for mixed choruses. So all factors seem to indicate that singing by adolescent students should tend toward mixed chorus practice.

If, however, the administrator insists upon segregation of boys and girls because of greater facility in program making and the alternation of certain subjects, the music teacher will have to do his best, even if he will seldom be able to secure the beauty of ensemble possible in mixed classes. Of the three elements of music—rhythm, melody, and harmony—harmony appeals to the adolescent to a degree such as to merit the teacher's best effort toward achieving real choral effects. Nor is this altogether impossible even with classes consisting either of all boys or of all girls. For, since classification according to sex has in many cases been made necessary, due to administrative pressure, publishers have endeavored to provide song material which in arrangement of parts and content meets these conditions. Where the sex classification is in operation, therefore, the teacher must see to it that a type of material is selected and used which gives due consideration to the prevailing vocal conditions.

c. According to Ability and Interests

In those schools where pupils are classified according to tests in general intelligence and achievement, it might seem that the organization of music classes on the basis of tests of musical ability would be possible. But such tests will ordinarily be feasible only in the very large high schools and even then difficult of accomplishment. For, though musical ability is often readily discernible, it is a question whether scientific means of determining it in all cases are readily available. Since both interest and achievement in music are often the obvious result of environment, home influence, and training both in school and under private teachers, the school teacher will be likely to lean toward the opinion that external conditions are factors to be considered quite as important as innate ability which may or may not have had opportunity for cultivation.[1] Of course readily discoverable through the ordinary school music activities are those relatively few pupils who are so tonally or rhythmically deficient as to be hindrances in a class. Since they probably derive little benefit from music instruction of any kind they may very reasonably be excused from those music classes in which skillful sight singing is essential and assigned only to those in which appreciation and massed singing are stressed.

After eliminating the unmistakably non-musical students the work in classes where pupils of varying levels of achievement are grouped together will usually proceed in a quite satisfactory manner. For example, let us say that in a class of sixty, eighteen possess actual talent, thirty have ordinary musical capacity, and twelve show very little ability. The students in the first category will act as leaders of the others, making possible the study of selections which could never have been attempted in a group made up entirely either of

[1] M. Emmett Wilson, *The Prognostic Value for Music Success of Several Types of Tests,* Music Supervisors Journal, February, 1930.

those of average or of inferior ability. Thus a group of musical leaders will help the two other categories to participate in an experience richer than their own lesser abilities would have permitted. Were these same students of ordinary or inferior ability placed in a class with only those of like capacities, musical progress would be so limited as to offer little real educational advantage. The fact that it seldom has been possible to classify students for instruction in general music according to ability either musical or intellectual has worked, therefore, in all probability, to the advantage of all the students. Nor will the talented students be deprived of special attention, since it is they who will elect music in the selective groups in addition to that required. In the meantime their abilities will assist in raising the achievement level of the more general groups to a point where participation in music of a high quality is made possible.

However, the fact that some junior high schools organize the various sections of each grade upon the basis of Intelligence Tests calls for comment here. A school having an enrollment of approximately two hundred 8B pupils will probably form six sections of this grade. If assignment is made on the basis of probable learning rate with the students ranking highest in section one and those with the lowest standing in section six, a peculiar situation comes to light. Musical sensitivity seems to have no correlation with this distribution, but the capacity to master the intelligence factors in music, such as theory, sight reading, harmony and structure, are very definitely correlated with general intelligence. The highest section of the 8B grade will read music with comparative ease, but the lowest section will be practically incapable of learning to read music. Then, too, the highest section will probably contain only unchanged voices while most of the boys with bass voices will be discovered in the lower sections. These points are among the considerations which must be kept in mind in

planning the course of study for schools using Intelligence Tests as the basis for organizing the sections of each grade.

The great mass of pupils will be most easily classified on the basis of grade. That there must be further differentiation in respect to talent, interest, and previous training for work in bands, orchestras and vocal ensembles is, of course, obvious.

2. *Types of Tests*

The junior high school that fulfils its mission of discovery and exploration sees that the child with unusual musical talent has adequate opportunity for its development. The chief means of locating this talent is the work in general music, and the chief means of developing it, the special musical activities. For instance, the music teacher will soon learn that certain members of his classes have better than average voices, read music fluently, know something of notation and terminology, and find enjoyment in and are responsive to all kinds of musical endeavor. By carrying on a reasonable amount of individual work, he can discern degrees of talent with considerable accuracy, but, to further validate his findings, he may apply tests of several kinds.

a. Tests of Innate Musical Ability

A scientific basis for determining innate ability is provided by The Seashore Tests of Musical Talent[1], the five most commonly administered being those for pitch, time, intensity, consonance, and tonal memory. The Kwalwasser Test of Music Sensitivity[2] is sometimes given to supplement the Seashore test of Consonance. To give these tests in thoroughgoing fashion laboratory conditions not often found in a schoolroom

[1] Dr. Carl E. Seashore, Head of the Department of Psychology and Dean of the Graduate College at the State University of Iowa.

[2] Jacob Kwalwasser, Professor of Music Education, Syracuse University, Syracuse, New York. Victor Record 35773, $1.50.

are required. Nevertheless, the only equipment really needed is a phonograph, the Seashore records,[1] some ruled sheets of paper, and a manual of instructions.[2] In an effort to carry forward the principles embodied in the pioneer Seashore tests, Professor Jacob Kwalwasser of Syracuse University and Professor Peter W. Dykema of Teachers College, Columbia University, have extended the measurements to include ten capacities or traits.[3] If by administering capacity tests to all classes at the beginning of each year or semester, the teacher discovers one superior talent that has not been given an opportunity for special cultivation, his effort will have been justified. After all, the tests require no great outlay of time and money and their use is advocated for at least two reasons. The first, already stated, is the discovery of the exceptionally gifted students, and the second is the confirmation of the teacher's estimate of his students' abilities and their class assignments.

b. Tests of Musical Achievement

There are a number of standardized group tests of musical knowledge and achievement. (Be it understood that these test factual knowledge of music, not musicianship.) The occasional objection raised against achievement tests, that they are not necessary since the regular class routine reveals all the teacher needs to know of the skill of the pupils, may be met with the argument that tests assist the teacher in his evaluation of pupil achievement. Indeed, if the teacher meets four to five hundred pupils a week, recourse to some form of group test is made

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[1] Columbia Phonograph Records, 53000-D—53005-D, inclusive. $1.50 each.

[2] *The Psychology of Musical Talent,* Silver, Burdett and Company, and *Manual of Instructions and Interpretations,* Bureau of Educational Research and Service, University of Iowa, Iowa City.

[3] Kwalwasser-Dykema Music Tests, Victor Talking Machine Company, Camden, New Jersey.

practically imperative in forming a fair estimate of their accomplishments. A test by means of individual singing reveals much, but a teacher will feel greater assurance if his judgment is confirmed by further checking. Standardized tests, moreover, have one advantage not found in those of local devising —they make it possible for the teacher to measure his pupils' achievements with those of pupils in other school systems. Two of the most easily administered are The Beach Standardized Music Tests[1] and the Kwalwasser-Ruch Test of Musical Accomplishment.[2] Such achievement tests will be a means whereby the teacher may measure the accuracy of his own judgment. Probably therein lies the chief merit of the tests.

A complete bibliography of capacity and achievement tests will be found in the general bibliography at the back of this book.

c. Tests for Voice Classification

Voice tests should be given at least twice a year, once at the beginning of each semester and as frequently throughout its course as individual cases warrant. The giving of these tests is one of the most important functions the teacher performs, for on their thoroughness depends much of the progress of his class work, the building up of the small selective groups, and the discovery and encouragement of the vocally gifted. The testing, therefore, should be done carefully and only by a person who understands adolescent voices and has in mind their conservation rather than their exploitation through as-

[1] *Beach Standardized Music Tests,* devised by Frank A. Beach, Kansas State Teachers College, Emporia, Kansas. Bureau of Educational Measurements and Standards.

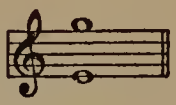
[2] *Kwalwasser-Ruch Test for Musical Accomplishment for Grades IV-XII,* by Jacob Kwalwasser, M.A., Professor of Music Education, Syracuse University, and G. M. Ruch, Ph.D., Associate Professor of Education and Psychology, State University of Iowa. Published by the Extension Division of the State University of Iowa, Iowa City.

signing them parts for which they are unsuited in order to make a better choral balance.

Some means of testing must be worked out which will classify rapidly but safely. Any scheme, possibly, will need to be varied to suit locality and conditions, but the method presented here is one often used in schools where children have been accustomed to singing both in groups and as individuals, and is based upon the assumption that among junior high school pupils there will be at least five types of voices, or rather five qualities, each quite distinct from the others in respect to timbre as well as range. If range alone were the only standard in voice classifying, as many administrators and teachers seem to consider it, such contraltos as Madame Schumann-Heink or Madame Louise Homer might well be considered sopranos, for they find it possible to negotiate the highest notes in the soprano part. That there is such a thing as quality of voice must be recognized, and it is that as well as range which enables us to differentiate between the different types of voices.

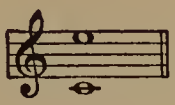
The aspect of quality may be even more forcibly presented in considering voices of the same general classification and approximately the same range. John McCormick and Enrico Caruso, before the latter's death, were two equally well-known singers, both tenors; but even in the phonograph recordings of the two voices there is a difference so striking that a child can recognize it. McCormick is a lyric tenor; Caruso was a dramatic tenor. Though they might have essayed the same operatic rôles, the vocal effects would have been quite different. Similar differences may be detected among singers of all ranges. It is the timbre as well as the range which makes a singer a tenor, a contralto, a soprano, a baritone, or a bass. These distinctions are well known and widely accepted in the case of adults. It stands to reason that the classification of the voices of children should also be based upon quality as well as range.

Let us then attempt to classify the junior high school voices in the following way:



BOYS OR GIRLS, FIRST SOPRANOS

Only those students should be assigned to the first soprano part who can sing within the indicated range easily, freely, and with a flexibility characteristic of the childish treble. Among children of the age under consideration there may be relatively few of these in comparison with certain other parts, and there are likewise certain difficulties in distinguishing them. If a boy or girl must force the voice in the higher limits of the range, he or she is not in condition to sing the first soprano part. If a boy has a speaking voice indicative of approaching manhood, but is able to sing what is known as falsetto (*i. e.,* to stay within the higher soprano compass by use of an artificial process of voice control), he is nevertheless not a first soprano and should not be permitted to sing that part. Boy sopranos are to be found, and good ones, but they are less numerous after the seventh grade. When the larger and more mature boys are shifted to alto, tenor, and bass parts, the smaller boys with soprano voices are likely to want to follow and will therefore attempt to sing the tests in such a way as to be classified with the lower voices. But the teacher has the responsibility of conserving voices, and will by no means allow a voice to be injured just because the boy soprano prefers to sing a lower part. For, once the boy begins singing around and below the middle of the treble staff, he will cultivate a chest tone and habits of voice manipulation which may be ruinous to his future as a singer. However important it is to guard against permitting boy sopranos to sing downward out of their range, it is equally important to transfer

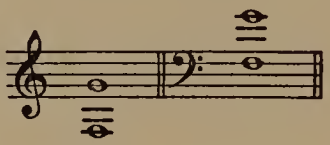
them to the lower voice parts as soon as their vocal conditions warrant. Many choirmasters err in this respect, holding boys on the soprano long after their voices show decided indications of a change.

BOYS OR GIRLS, SECOND SOPRANOS

The second soprano part, of a richer and somewhat thicker quality than the more flexible and brilliant first soprano, is usually the safest one for most of the girls and for many of the boys with unchanged voices. For, within its limits, the voice may be used easily, with no danger of forcing. In actual singing, the part is centered around A above middle C, where almost any girl's voice may be safely used. Consequently, when the teacher is in doubt as to the right classification for a girl, a good rule is to assign her to second soprano.

BOYS ONLY, ALTOS

Now and then we shall find a girl who shows every tendency of becoming a contralto and who can safely carry the alto part in the range indicated. However, these cases will seldom occur and may be considered rare exceptions to the rule never to assign girls to the alto part. It is easy to assign girls to a part hovering around the lower degrees of the staff just because they can carry such a part and not because the part suits the voice. The statement cannot be too often emphasized that it is the teacher's duty to conserve voices rather than to develop choral parts. There are usually sufficient boys who carry the part nicely and like to be set apart from the

girls. Moreover, they are seldom called upon to sing so high as the C indicated or so low as the A. Since the voice quality of the altos is more solid than that of the sopranos, it is discernible in the mass, just as a single 'cello is heard among a group of violins. A few boys, therefore, who sing this part well will easily balance greater numbers in the soprano parts.

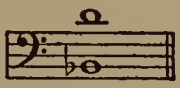


BOYS, ALTO-TENORS

Here is the boy whose voice is in a rather delicate condition and is settling rapidly. Being neither changed nor unchanged but in the process of change, it will not permit singing of higher notes of ordinary alto parts nor of the lower notes of many tenor parts. Often it is capable of producing easily only five or six tones hovering around middle C. If the vocal parts are carefully written to remain in this limited range no harmful results will come from such singing as the boy will do. On the contrary, use of the singing voice often assists in the control of the rather uncertain speaking voice. Since this singing voice is almost always coarse and heavy, a very few boys can carry it against a large number of pupils on the other parts. Difficult, sometimes, to distinguish from the third part or alto, the clearest sign of differentiation lies in the fact that the alto-tenor is definitely a changing voice, as may readily be discerned in his speech, whereas the true alto voice is one that remains for some time in the lower compass of the unchanged voice, or that is slowly lowering without break from the child's to the man's voice.

BOYS, BASSES

The bass range here suggested is only slightly over an octave and does not call for tones at the bottom of the bass staff.

Certainly many boys will sing to the G below the B flat indicated easily and without harm to their voices, but there is a

growing tendency on the part of writers for children's voices to so limit the range of every part as to provide a comfortable singing compass for practically all pupils in each of the several classifications.

Among the five classifications noted, none may be considered permanent for the boys. Not even all the basses remain such, for there are certainly some boys whose voices will develop their upper tones as they mature. It is not at all uncommon to find in the senior high school good tenors who two or three years previously sang the narrowly limited bass parts in the junior high school.

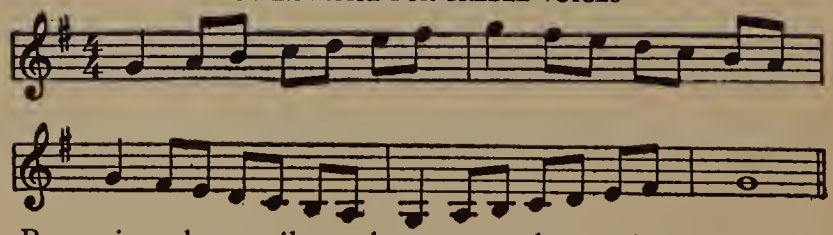
As for the boy sopranos, altos and alto-tenors, they are all in continuous process of change and must be tested frequently. A boy remains an alto or alto-tenor so brief a time that he cannot often remain in either classification for even a school semester. Therein lies a warning for those who in their enthusiasm for promoting singing among boys, advocate boys' glee club work. If the directors of such singing will recognize that they are dealing with changing voices no harm will be done; but if they blindly keep adolescents for a long period on one of the inner parts, faulty habits of singing may be developed. In this connection there is no occasion to call a second soprano a first tenor merely because he is singing the highest part in a four part arrangement. A second soprano is a second soprano. An alto is an alto. Likewise there is a real difference between the voice of an alto-tenor and that of an adult tenor.

Testing the Voices

If a routine is established, a teacher can ordinarily test a group of sixty pupils in a single class period of fifty minutes. That is, this apparently hurried test will be adequate for most of the sixty. There will of course be some cases about which the teacher may be uncertain. Some students, for instance, may be suffering from colds or embarrassment, or for one reason or another may not seem to belong clearly to any group. These pupils the teacher will re-test until he is certain where they belong. Moreover, every student must be encouraged to come to the teacher for re-testing as soon as he finds the part to which he has been assigned at all uncomfortable or forcing.

At the beginning of the first class period each pupil is given a card on which he records his name, age, home address, and other pertinent data. Then the students nearest the piano form in line and approach the teacher who sits or stands at the keyboard. If the student is a girl or a small boy the teacher sounds G above middle C and the pupil sings up the scale one octave, down two octaves, and then up again one octave to the starting tone.

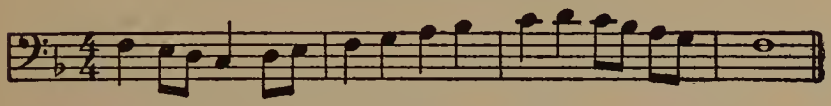
TEST EXERCISE FOR TREBLE VOICES



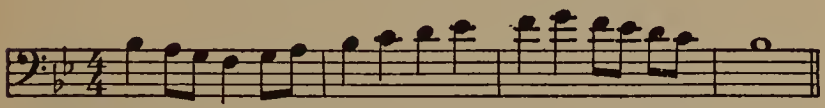
By testing the pupil on these tones the teacher may determine in which of the five voice parts to place him. Usually before the student has sung more than half the exercise the teacher can determine his assignment, since there will be six or seven tones which can be produced with ease and comparative smoothness. Use of the scale in the rhythmical style indicated leads to freedom in singing and rapidity in testing.

In the case of large boys it is often helpful to ask a question demanding more than a monosyllabic reply, since the changed voice is usually more surely indicated through speaking than through singing. If either the depth or the breaking of tone signify that the voice is changed, the boy may be told to sound the F below middle C and to sing the following vocal exercise.

TEST EXERCISE FOR BASS VOICES



So limited in range is this exercise that it can be carried without embarrassment or strain by almost any boy with changed voice. Some, indeed, may be able to sing several tones below the lowest tone indicated. As the few tones of this exercise are being sung, the teacher will decide whether to continue the test on higher or lower tones.

TEST EXERCISE FOR ALTO-TENOR VOICES

For boys who have had no experience with the *sol-fa* syllables, it is more convenient to use a familiar song, such as "America," pitching it in F major for basses (who should sing it in the octave below the range of the soprano voice), and in B flat for the alto-tenors. This song is good not only because it is so familiar, but also because it remains within a limited compass.

As each student sings, the teacher records his range, tone quality, sense of pitch, sense of rhythm, and finally the part to which he is to be assigned. The teacher should use printed forms for this recording, receiving the form card from each pupil as he takes his turn. Properly filled out such a card

gives the teacher considerable information as to the pupil's previous training, his present condition vocally, and his possible interest in and fitness for some of the elective groups. After the teacher has made up his class lists with the vocal assignments the cards for all the students are filed for future reference and for adding further data at future re-testings. In this way there will be set down for all students cumulative musical records. For those who remain in the music classes through their two or three years' attendance these will become complete accounts of vocal development during this period. If sent along to the teacher of music in the senior high school the cards will be invaluable in saving him a tremendous amount of time in the organization of his work. For he will not only have at hand complete information as to the vocal histories of the pupils, but will also know where to find accompanists, members of instrumental groups, and other ensembles. Such a procedure will assist enormously in the coördination of music instruction among the various grades and departments of a school system.

d. Tests for Instrumental Classification

In the junior high school, where exploration of pupils' interests, aptitudes, and abilities is desirable, instruction will be offered in instrumental music as well as in vocal. Many students will wish to have the benefit of this instruction. All students, however, are not equally adapted to the different instruments. For instance, not every student who thinks he would like to play a violin is physically equipped to profit by instruction on that instrument; a boy who fails in the trials for the trombone class might yet become an efficient drummer; a student with deformed or inflexible fingers is obviously unfitted to enter the clarinet class, but might learn to play the cornet. This means that some restrictions should govern the selection of candidates for the instrumental classes. Tests

of various kinds, as careful and thoroughgoing as the voice tests, must be given—tests which will show the existence of qualities necessary for progress on the various instruments. Tests for instrumental adaptability, which may be used by the instrumental teacher, are described in a later chapter. He will find in the files of the teacher of general music the record cards of each pupil tested vocally. This information will be of great assistance to the instrumental teacher.

3. *Selecting Material to Meet Varying Needs*

In the large school, with as many as twenty or thirty separate groups for general music, a wide range of material will be necessary to meet varying needs. Almost no two classes will be alike in ability or interest. If the problem of differentiation is one which the junior high school must face and solve, the teacher must be prepared for great variation in approach and must have abundant material for the purpose.

There will be the group made up entirely of unchanged voices, for instance, which should be provided with unison, two- and three-part songs varied as to melody, rhythm, and harmonic content, and also in subject matter. Some of these songs may be used to develop skill in reading such advanced technical problems as the triplet, compound measure or syncopation, and difficult intervals, modulation, or melodies in the minor mode. Many songs are for unaccompanied singing, while others are provided with a background of rich accompaniment.

Some groups, not yet able to cope with very intricate part songs, will do best with simply constructed melodies learned by note and on rather more involved melodies learned largely by rote. With this group it is especially important that there shall be the greatest possible variety in musical mood and subject. A group may revel for a time in singing three-part unaccompanied arrangements of hymns, but the interest will

soon wane if contrasting songs are not provided. In short, the music must not only fit the interests and abilities of the group, but must also provide such variety as will give the class the richest possible sort of musical experience.

Let us repeat at this point the statement that the type of music should not be limited to that which the pupils can read for themselves. If the students learn a beautiful melody or part song almost entirely by ear and are able to sing it with lovely voice quality and proper attention to interpretative effects, they have gained something of lasting value. Certain groups of students may not have sight reading ability beyond that necessary to cope with the tonal and rhythmic problems characteristic of elementary grade material. However, the musical and textual content of elementary songs would scarcely interest a seventh grade. Pupils should experience music suitable for the interests of the junior high school even though lacking entire power to learn the songs through reading.

The problems of selecting material for the groups containing a few changed voices are no less complex. However, the presence of the bass voice which makes possible a new type of part singing, should not lead to the abandonment of unison, two-, and three-part songs. The unison song with fine accompaniment, especially the art songs by the masters, make a strong appeal and should be used to vary the group effort. In the best balanced and most musical groups, there should be much singing of simple four-part harmonizations without accompaniment. This singing constitutes the student's first real experience with complete harmony, and his spontaneous pleasure in it affords one of his happiest musical experiences.

a. Appreciation

Every music lesson should be a lesson in music appreciation. This statement is as true of the general music period as it is

of the class period devoted to studies specifically designated as "music appreciation." The general music period is usually devoted largely to singing, but the manner in which the singing is conducted should lead to a growing sensitiveness to the beauties and expressive qualities of music and to an increasing pleasure in listening to and participating in it. The general music period should also frequently provide for listening to vocal music beyond the performing capacity of the students as well as to various types of instrumental music. This opportunity will not only enlarge the range of the students' contacts with good music, but will also increase the possibilities of coördinating the various types of music which illustrate the topics presented to the class. Focusing the work of the general music period on the development of a finer appreciation of good music necessitates the most careful planning. Such a conception involves the employment of mechanical instruments for reproducing music. A phonograph and ample supply of records are therefore necessary. A good reproducing piano and library of rolls is also desirable. Many schools are now equipped with radio receiving sets. These are placed either in the music rooms, or more often, in the auditorium where they will play an increasingly important part in the general music period and also in the assembly period, in informal gatherings of students, and in evening meetings of parents and school patrons. In addition to the mechanical reproducing devices there should be available in the school library some well selected reference books on music to be used by teacher and pupils.

4. *Varying the Program So as to Include All Phases of Instruction*

In every general music class several types of work should be undertaken. No recommendations will be made as to the amount of time to be devoted to each, since the intelligent

teacher will so vary the exercises as to meet class needs and interests. Some attention, however, in smaller or greater degree, should be devoted to each of the following topics:

a. Individual Singing

Junior high school students should be encouraged to sing alone because it is one of the great means of self-expression. Many teachers make the mistake of over-emphasizing individual singing as a means for developing sight reading. While it is true that individual efficiency in sight reading necessitates a certain amount of individual recitation, the stress on this phase too often leads to embarrassment.

The widespread impression that junior high school children are unwilling to sing alone is due largely to conditions created by working on this false premise. Students should be encouraged to sing solos, duets, trios, and quartets, not for drill in sight singing, but for the sheer joy of this experience. They will respond eagerly when the lesson is conducted in this spirit. The wise teacher will see to it that the beauty of the music is always emphasized rather than the exploitation of voices.

b. Part Singing

Singing in parts will be found the most enjoyable feature of music study for groups which have been well trained. In classes which have little part-singing skill, however, there is often a tendency to devote too great a proportion of time to this work. To be sure, part-singing cannot be developed in any other way than through practice in part-singing, but to devote an entire class period to a labored and halting part-song drill may result in that unfortunate attitude of indifference toward music so often found among junior high school pupils. Let the teacher vary his work with careful attention to the ability of his classes and he will not fall into the common error

of undertaking nothing but part work. Certain desirable songs are best adapted to unison singing by the entire class. Also desirable is the assigning of certain unison songs, each suited to one of the voice parts and sung, with piano accompaniment, only by the members of that part. For example, the alto-tenors will take pleasure in singing a selection especially suited to their voices. The basses singing as one group will delight in the opportunity to sing music of a type adapted to their newly-discovered voices. This experience, besides being of decided musical advantage, will lead to an increased feeling of group consciousness in each voice part. This will be a decided aid in the development of good part singing.

c. Study of Music Notation (Sight Singing)

In a school system where music instruction has been carried on under effective supervision over a period of years the pupils will come to the junior high school with considerable skill in reading music at sight. How much time and energy should be given to further extension of this knowledge and skill is a question difficult to answer. But since we can be certain that music which satisfies the fifth grade child will not appeal to the eighth grade adolescent, some attention must be given to the acquisition of a technique which is equal to the demands of this more mature music. The sight reading problem met in the songs will come as a logical and natural part of their study. In other words, the time to deal with any problem is when its need for solution arises. For example, the study of the bass staff naturally becomes appropriate when the bass voices first appear in the class. A certain amount of drill here becomes necessary, but it must be given its proper place and proportion in the lesson. Learning the song is the objective, and the drill should be merely the means to this end.

Formal presentation of technical problems is a sure way of lessening interest in music. The argument, often advanced,

that mastery of the technical details of music involves a mental training as effective as mathematics or any other drill subject is here wholly beside the point, inasmuch as music instruction is emphasized in the junior high school because of its effect upon the emotions rather than upon the mind. If a definite pleasure in the work at hand is absent from the music lesson, no amount of drill will achieve the desired objectives. In other words, the mastery of technical problems should not be undertaken unless there is need for such mastery in the songs at hand and unless that need is apparent to the students.

Some teachers have emphasized the importance of sight singing ability on the assumption that it opens up the whole range of musical literature. There may be some justification for this attitude if the students come to the junior high school with considerable reading skill. But if, as so often happens, this is not the case, the training in the junior high school will scarcely make sight readers of them. Moreover, the junior high school grades are not the ones for drill. Over-emphasis on drill will be fatal to interest—and interest is paramount.

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Chapter XII

Music Appreciation

The subject of music appreciation has been universally recognized as a definite part of the high school course of study in music through elective courses carrying credit. In the junior high school music appreciation is offered less frequently as an elective course, but appears usually as a part of the general music period. Hence, it is pertinent to discuss the objectives of such courses, their relation to the other music courses, and their subject matter.

There is a growing tendency to consider that all music instruction should lead to an appreciation of good music. The term itself implies a richer enjoyment leading to a permanent love of music, and a more complete understanding of the ideas which the composer has expressed. With the experience which teachers have gained since the general introduction of the subject into the school, we now realize that the growth in music appreciation is a subjective development,—an emotional response not so much taught as felt.

The chief function of the teacher is to surround the students with an atmosphere of interesting good music and to direct their exploratory experiences.[1] This type of lesson is obviously not a presentation of information about music, but rather an opportunity for the student to discover for himself the appealing qualities of the music. This will result largely from repeated listening to good music and participation in the making of it.

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[1] Glenn and Lowry, *Music Appreciation in the Junior High School,* Manual, pp. V-VII.

In the chapter on General Music, emphasis was given to the importance of musical performance in the development of appreciation. In the very nature of things, any course in music appreciation must emphasize listening, which makes it all the more important that definite correlations should be developed with vocal and instrumental work. However, the listening lesson must not be a passive experience; it must involve some form of activity by the students.

It is difficult to say how much of the time should be devoted specifically to listening. Many teachers advocate one third of the music period being devoted to directed listening. Others consider that, since the listening lesson requires the use of phonograph and records and perhaps the reproducing piano, more saving of time results from devoting the larger part of one period a week to the listening lesson than from setting aside for this purpose a shorter portion of each music period. However, the way in which the time element is worked out will make no great difference if the teacher plans his work systematically. He may wish to take up a certain aspect of music and carry it on through an entire semester. It will be well for him to have in mind a number of topics which may serve as the focal points around which lesson plans may be built. Logically there is no reason why any of the topics on music appreciation belong in any one of the six semesters of junior high school grades. Since students may be more or less shifted about from class to class at the opening of a semester and in many systems will not be classified according to grade at all, teachers will often find it desirable to use the same general topical organization in all of the classes for one semester and go to an entirely different outline the next, so that the students will always be studying something new and interesting. It is well recognized that the interests of adolescents are constantly changing, and in order to keep the lesson vitalized, no one topic should be dwelt upon until it loses its

spontaneity.[1] Thus, many types of music may be studied briefly as exploratory courses. In any case, whatever topic is selected, the class work must be planned in accordance with the time allotment, the equipment on hand, the song material available, the types of students involved, the character of the community, and other factors which are by no means standardized even among the classes of a single school.

The remainder of this chapter is devoted to a discussion of some of the topics around which the course of study in music appreciation may be built.

1. *Types of Work*

a. Folk and National Music

The work carried on under this heading may constitute both a review and an expansion of instruction already given in the elementary grades. Certainly the students will be familiar with much folk material and will have some ideas of its origin. Familiar folk songs should be reviewed and new songs should be studied, always with reference to the peoples of which they are characteristic. This study may be developed under the following classifications:

1. The True Folk Song

All of the compilations of material for junior high school contain a variety of interesting folk songs. Numbers not in the hands of students may be taught by ear, being introduced through the phonograph or by the singing of the teacher, an individual pupil, or a visiting soloist. Students will be interested in looking up the geographical conditions and historical developments out of which the song has grown, and in comparing folk songs which come from different backgrounds. They are interested in analyzing the song from the standpoint

[1] Glenn and Lowry, *op. cit.*

of structure, noting the phrase formation, repetition, and contrast. They like to hear several songs from the same country to discover through the evidence of tonal or rhythmic peculiarities, whether the people gave expression through characteristic idioms by which the source can be identified. A frequently used form of exercise is to list according to country or racial grouping all folk songs which the students know or have heard. Thus, if songs of the British Islands are being studied, it will become apparent that they have characteristics which enable listeners to group them with considerable certainty, as Scotch, English, Irish, or Welsh. The songs from Scandinavian countries reflect the geographic and climatic conditions peculiar to those northern lands. The songs of the Latin countries are characterized by sentimentality, gaiety, and spontaneity typical of a sunny clime. Russian songs will convey something of the somberness of life among a people held for centuries under subjection, relieved occasionally by bursts of exaggerated gaiety. Such an abundance of folk song literature is available that a teacher can present almost innumerable examples from many countries; and the more diverse the selection of songs, the greater the interest and consequent discernment.

II. Folk Dances

A study of the folk music of a people is not complete unless accompanied by attention to its dances. The physical education teacher will be using folk dances in the gymnasium and the music teacher should utilize this source of illustrative material, supplementing it with selections played on the piano or by means of the phonograph. Rhythms characteristic of the dances of a people are as easily defined as the other qualities which make identification of their songs possible.

An occasional program of folk music in which groups of songs are interspersed by dances in costume is very effective

both as a motivation of interest and also to further the discrimination of the characteristics of national music.

III. The Composed Folk Song

Our own country has not produced an extensive folk song literature, unless we accept the tribal Indian melodies and the negro spirituals as such. While these are certainly of folk origin, they reflect only partially the life and spirit of our country. There is, however, a considerable list of songs definitely traceable to early composers, which are as truly characteristic of our people as genuine folk songs might be. The songs of Stephen Foster, James Bland, Septimus Winner, Dan Emmett, and of others of our early song writers are of this type of composed folk song. A number of lessons devoted to a study of early American music would bring to notice many examples of composed folk songs and those of unknown origin (true folk songs), and might include early hymn tunes brought over by the Pilgrims, Indian melodies, negro work and worship songs, cowboy ballads, songs of the Southern mountaineers, songs growing out of war times, country dance tunes, songs of the "forty-niners"—in fact, any songs which typify conditions existing in any period of our history.

Every nation of Europe possesses a rich literature of music of the people which, through long usage, has become folk song, although directly traceable to a definite source.

IV. Composed Music Based on Folk Music

Many great composers have used folk tunes as the basis for well-known and much loved numbers in larger form. Brahms, Liszt, Tschaikowsky, Dvořák, and Grieg are some of the great composers who have made this use of folk songs. If the students know the metrical forms of Hungarian folk dances, for instance, they will enjoy hearing certain compositions of

Brahms and Liszt which employ thematic material direct from Hungarian gypsy dances. The study of the "New World Symphony" which was composed while Dvořák was living in America will disclose a melodic and rhythmic similarity to our own negro spirituals. Percy Grainger has produced a number of compositions based on English folk tunes, and Charles Wakefield Cadman has made extensive use of American Indian melodies.

v. Racial and National Music

In suggesting this topic we are on dangerous ground inasmuch as the universal appeal of music makes distinctions as to race and nationality sometimes difficult. Yet music of the Russians is surely dissimilar to that of the Germans. French music offers a contrast to that of the English. Music of the Orient built on a different scale structure obviously sounds unlike that of the Occident. If selections are made which are unmistakable as to their racial or national characteristics, the appreciation lesson becomes intensely interesting.

b. Art Songs and Ballads

Ballads are simple enough musically and interesting enough textually to constitute a medium for much singing. Many of the ballads of our own mountaineers, songs which are largely of British origin and which have been handed down from one generation to another through singing rather than through the printed page, make excellent material for the appreciation lesson. The art songs of Brahms, Schubert, Schumann, Franz, Rubinstein, Mendelssohn, and many lesser composers, may be studied with more attention to interpretation since they should be learned well enough to become part of the permanent repertoire of our students. There will, of course, be certain desirable songs of the masters which are too difficult to be sung by junior high school students and which therefore

should be heard on the phonograph, but a vast literature of beautiful art song material may be sung by children and should claim a generous portion of the time allotted to music appreciation.

c. Elementary Song Forms

In the study of folk music it has been suggested that attention be given to the structure. The most simple arrangement of contrasting and balancing phrases into an A-B scheme has probably been analyzed by children in the elementary grades. But the junior high school students may be directed into the study of broader and more varied forms, including the simpler instrumental forms. They will delight in following through a simple song or rondo to discover how often a phrase or theme is repeated, how many themes there are and in what order they appear. Study of primary, two-part, and three-part form will grow naturally out of the earlier study of folk music.

d. Elementary Dance Forms

Some attention has already been given to folk dances. A number of dance forms, each characterized by a peculiarity of meter and style, may now be considered. These numbers will have to be presented by a skillful pianist or through the phonograph since they do not lend themselves to rendition through singing. They may include such characteristic dances as the gavotte, minuet, bolero, waltz, mazurka, czardas, and the movements of the classic suite such as sarabande, bourée, gigue, and allemande. Each is clearly defined and easily recognizable, and in training students to listen for the quality that characterizes each, the teacher is preparing the way for listening to the more complicated instrumental forms.

e. Instrumental Forms

The classic suite, made up of dance forms, was the forerunner of the more elaborate and complicated sonata. The

forms in the suite are not hard to follow, and such simple sonata form as that exemplified in the Haydn symphonies is possible of analysis by junior high school students. But detailed analysis and long-continued drill should be avoided. Good four-hand piano arrangements and recordings of several Haydn symphonies are fortunately available, since in this connection thematic development needs careful presentation. Such selections as Handel's "Harmonious Blacksmith" or the second movement of Haydn's "Surprise Symphony" will be useful in showing how the instrumental composer repeats and elaborates his themes, thus providing a connecting link between the earlier analysis of vocal forms and the study of more complicated instrumental forms. This will open up the subject of sonata form. An alert class will be able to analyze the simpler movements selected from the classic symphonies. There has been a general impression that the analysis of sonata form not only is dull and uninteresting but also deprives the listener of the joy and inspiration of the music. On the contrary, properly presented as an aural experience and in the simplest thematic outline, such analysis lifts the music out of a vague and obscure impression into a clear and intelligible discourse. With this elementary junior high school experience in theme recognition, the students will be prepared for greater enjoyment and understanding of complete symphonies in the appreciation lessons of the senior high school.

f. Instruments and Instrumental Music

In the appreciation lessons of the elementary school, pupils have been learning about instruments through hearing and seeing them. During the junior high school years there may well be a review and extension of this experience. The instruments may be grouped into the four choirs of the symphony orchestra and charts drawn of the seating arrangement of such an organization. Wherever possible, this instruction should

be accompanied by demonstration of the ranges, expressive qualities, tonal effects, and uses of the various instruments, not only through pictures and phonograph reproductions but also through actual playing by students. In any large junior high school practically every instrument of the symphony orchestra will be represented. At least, there will ordinarily be available for demonstration all of the strings and such wind instruments as the flute, clarinet, cornet, and trombone. If the oboe, bassoon, bass clarinet, English horn, French horn, and others of the less commonly known instruments are not at hand, there may be players in the senior high school who will be glad to perform for the younger students. It is also highly desirable to interest local musicians to play for them. If obtaining any of these orchestra instruments should, however, be impossible, the teacher will be obliged to depend upon the phonograph. In any case, he will wish to employ records in which the more unusual instruments have characteristic solo passages. Instrumental types such as the overture, symphony, tone poem, rhapsody, concert waltz, *entr'acte,* ballet, and less restricted modern forms should be discussed in connection with a study of instruments and instrumental music. Numbers illustrative of these forms are obtainable on phonograph records.

One other venture into the realm of instrumental music is recommended. In these days of school bands it will be worth while to introduce students to the instruments of the band as well as to those of the orchestra. There are, of course, many wind instruments common to both types of ensemble, but the seating of a large symphonic band and information as to band instruments not used in the orchestra will be of interest to students.

g. Qualities of the Human Voice

Since children in their early school days have learned about several vocal classifications, most junior high school pupils will

be familiar with the arrangements of voices in an ordinary mixed quartet. The teacher may now go further into detail and describe the compasses, qualities, and peculiar timbres which have been accepted throughout the world as characteristic of the various types of singing voices. Since it will seldom be possible to draw upon the classes for illustrations, the teacher shall need to use phonograph records or bring in outside talent. The voices most easily distinguished will be lyric, dramatic, and coloratura soprano; mezzo-soprano; contralto; lyric and dramatic tenor; baritone; and bass. The chief reason, perhaps for some attention to this matter is that, since the voices of most of the students are in a changing process, they will be interested in the types toward which their own development is progressing. Many teachers will wish to classify adult voices in connection with or preceding the study of instruments, and to draw parallels between the uses of certain voices and instruments in ensemble.

2. *Correlations*

It has been said that correlations are not made—that they exist. Certainly one of the most valuable means of developing an appreciation of music is by pointing out the natural relationship between music and the other arts and the relationship of music to life in general. The thoughtful music teacher who is informed on subjects outside his own field will see to it that his department contributes joy and inspiration to the study of many other subjects. Several of the most fruitful sources of correlations are herewith suggested.

a. History

Anyone attempting to teach music appreciation must know general history because the development of music follows very closely that of world development. A course now known as Social Science has become popular in the junior high school,

in which is combined history, geography, and civics. All great movements in history are traceable to causes which influenced the art of the times as well as the shaping of governments or the destiny of people. Through the troubadours, the minnesinger, and the meistersinger, the spirit of the Middle Ages found expression. The Renaissance marked an awakening in all lines of artistic expression, and provided the impetus out of which modern music developed. We owe many of the masterpieces of Bach to the forces which brought about the Reformation. The music of the classic period reflects the formal court life of the seventeenth century. Beethoven's music voiced the general spirit of revolt which led to the ideas of democracy as expressed in the romantic movement. All social upheavals have been productive of creative musical effort, and much of the music appropriate for study by junior high school pupils can be associated with such epochs. For instance, throughout a period of migration such as marked the settlement of our own western states, the people carried with them their old songs and developed new ones, the ideas for which grew out of their hardships and aspirations. The pupils will be stirred deeply through a realization of the close connection between music and world forces. People and events in history will be made to live again and the music expressive of their times will have deeper force and significance.

b. Geography

In acquainting students with folk expression through songs and dances, it is inevitable that interest in geography will be stimulated. We cannot learn the songs of a country without sensing the life and characteristics of its people. For the character of the music is influenced by the ways of living and racial traits, which in turn are determined by physical and environmental conditions. People who inhabit a cold, mountainous region will have different occupations, habitations,

dress, and customs from those who live by the sea or in the lowlands. Since artistic expression of all kinds grows out of folk expression we may learn much of a nation through the study of its songs.

c. Art

Music is closely related to all other arts, for the same influences which produce musical expression give rise to expression in the graphic and plastic arts. Musical form is based upon the same fundamental laws which underlie form in painting, sculpture, and architecture. Thus the teacher can make clear a relationship between what is known as classical music and the sculpture and painting belonging to the classic periods in those arts, while music of a romantic type is as easily comparable to the less restricted and more imaginative paintings of the romantic school. The lofty art best typified in the music of Palestrina was one outcome of man's groping for spiritual expression which took shape in an earlier period in the building of great cathedrals. The great masses of Bach and the oratorios of Handel, Haydn, and Mendelssohn suggest comparisons with religious expression as manifest in the paintings and carvings of artists of Renaissance and later periods. To come down to our own day, the restless, hurried life prevalent everywhere expresses itself rhythmically and tonally in modern music and architecturally in similarly individualistic effects. The spirit of a period is inevitably reflected in all forms of creative effort. Since all arts are products of the same world forces one cannot be isolated from another.

d. Literature

Literature like all forms of artistic expression is closely related to music. The finest songs we study, the ones we love best, are those in which the music reflects the same mood as the words. The greatest song writer of all time, Franz

Schubert, found inspiration for his melody in the texts of great poets. Tawdry, inelegant poems would never have inspired his matchless gift for melody and accompaniments which further conveyed the spirit and meaning of the verse. Great oratorios are sincere musical settings of the great literature of the Bible. Many of the most charming bits of verse by truly gifted poets have been made more familiar through musical settings which have captured the spirit of the verse. Literature has not only provided verses for immortal songs, but it also has inspired oratorios, operas, and instrumental masterpieces. The significance of these compositions is lost without a background of acquaintance with the literature which inspired them. When music and literature are studied together we get our truest concepts of the meaning of both arts.

e. Physical Education

Ample testimony is available as to the importance of music in the culture and education of the ancient Greeks. Numerous friezes and statuary preserve for the world beautiful evidence of the rhythmic training which produced such perfect symmetry and poise. The place assigned to music by the Greeks was the most important ever given it in an educational scheme. After the decline and conquest of Greece by Rome, a different concept of what education should undertake emerged, and music was assigned a minor rôle. With varying emphasis, this situation has generally prevailed up to very recent times when educators have again begun to realize the value of the Greek conception of the unity of life based upon rhythm.

The present trend in physical education in the schools is an evidence of this newer educational thought.[1] With the exception of competitive games, most present-day physical education

[1] F. R. Rogers, *Educational Objectives of Physical Activity*, A. S. Barnes and Company.

stresses rhythmic bodily movement. Grace and symmetry have again become major objectives. It is at this point that music finds its correlation with physical education, and the dance again unifies the two arts. The work in this field of Jacques Dalcroze and his students has assumed international importance.

For some time folk and aesthetic dancing have been used in the physical education of girls, but we are now finding that there are certain dances in which the boys are interested. Clogs and reels are opening the way for boys to participate in dancing. All of this is an expanding field of experimentation, and it is interesting that the correlation between music and physical education should offer these exploratory opportunities in rhythmic self-expression. Teachers of physical education need the advice of the musician in the wise selection and artistic performance of their music, and in turn the musicians need the help of the physical educationists to disclose the means by which the interpretation and hence the appreciation of music may be improved through rhythmic response.

3. *Material and Equipment*

The music teacher must always have at hand a good standard make of phonograph. There must also be a liberal supply of records. No list of records is suggested here, but suitable recordings are suggested in textbooks, in the educational catalogs of the instrument companies, and in music appreciation texts.

A good library of books on music should be at hand for use of pupils and teacher. Many children will become interested in reading in the field of music if they are properly brought into contact with good books that are written in a style that is entertaining. Many of the books which should be in the school library are given in the bibliography at the conclusion of this chapter. This list, first appearing in the Fifth Year-

book of the Department of Superintendence,[1] has been augmented.

There is one bit of equipment that should find a place in every music room. This is a bulletin board for the posting of interesting articles and pictures having to do with music. There will be local programs of various sorts, programs from large musical centers, pictures from rotogravure sections, clippings from newspapers and magazines, critiques, radio program announcements, music announcements from moving picture theaters, church choir programs, etc. In fact, every conceivable sort of notice about music will find its way to a bulletin board if students are encouraged to find articles and post them. Such a board can easily be constructed by the manual training department and should be of sufficient size to permit of a large space for announcements. It should be used primarily by the students rather than by the teacher who will only see that it is kept up to date and free from trivial matter. Indeed, student committees should look after even these points. Such a board for clippings, if made a live project, will attract dozens of students during the day, and attention will be drawn to music in a manner quite different from that possible through any other procedure. Looking at pictures or reading bits of information which in their ordinary setting escape notice are occupations everyone enjoys. By all means, then, let there be a music bulletin board.

The radio will have an increasingly important function in the school music program. It is impossible to foresee just how far and in what directions this usefulness will develop. It is now evident that the best in musical performance can be available in the most remote schoolroom in America. In other words, students of the cities and rural districts alike may hear solo and ensemble work of the highest type by interna-

[1] Fifth Yearbook, Department of Superintendence, of the National Education Association, Washington, D. C., pages 335-336.

tionally famous artists, and may hear, also, the most trivial trash. Is there an innate power of discrimination that will enable these young people eventually to select the good and discard the poor? The answer is not yet known. But it is the function of the music appreciation lesson to develop the student's background of judgment, and the radio offers a new agency for the cultivation of good taste in music.

Evidence that the school music problem is not being overlooked and that some significant steps have been taken to provide radio programs based upon an educational plan is everywhere apparent. However, there is the problem of poor reception to be met. Reception in the classroom has usually proved far superior to that in the auditorium. Classroom teachers must likewise be provided with material for preparatory and follow-up lessons. In most cases books and records will be needed for this purpose. Last but not least, the teachers must acquire the technique for securing maximum attention and coöperation during the radio hour, and they must realize that such preparation must also involve active participation on the part of the pupils. Radio is not meant to supplant the teacher in the classroom but rather to facilitate and improve the process of instruction.

To what extent instruction in voice and theory can be given to a class over radio is doubtful. But there can be no question concerning the value of an occasional lesson over the air given by a teacher of recognized power and ability. The stimulation of hearing a lesson perfectly conducted makes the plan worthy of consideration. Radio is still in its infancy, and many other ways may evolve for its usefulness in the school music program.

4. *Socialization*

One of the chief arguments for encouraging musical activities in a large group of adolescents lies in the possibilities for socialization and integration through music. In the typical

junior high school, students come from widely scattered districts of a city and vary greatly in respect to environment, home training, and social viewpoint. In the unifying of a rather heterogeneous lot of children, music may play an important part. Moreover, the musical activities of the school may carry over into the community at large, thus doing effectively the work of socialization beyond the school. Any agency which can accomplish such an end is worthy of high favor from school authorities and from the citizens who support schools.

The special groups of singers and instrumentalists which flourish in a school where music is vigorously promoted have many opportunities to function in the home, in churches and church schools, at community or neighborhood meetings, and before all sorts of public gatherings. While the real purpose of school organizations is not promotional, performances in public are inescapable and are valuable in their social aspects. Further, individual students will form small ensembles, will join groups not of school origin, and will continually be utilizing the school musical training in their lives outside the school. Encouragement should be given to those musical students who are called upon to participate in such activities, for they will stimulate the endeavors of one another and will carry music into many places that might otherwise be without it. The more children play and sing in their own social groups, the more proficient will they become and the greater will be the interest in music in the community. Likewise, through performance of good music, the musical taste of those who listen will be improved. Thus will the influence of the school music work spread in ever-widening circles. Indeed, this is one of the most important results to be attained through school music instruction.

An excellent means of promoting appreciation through the social process is the formation of music study clubs. There

may be several of these, one, perhaps, organized along the lines of adult music clubs, composed of students interested in the radio, and one made up of students who enjoy ensemble work other than that offered in school. All such groups will have student officers and governing and working committees, and the activities will be carried on without more teacher direction than the students seek. A music study club, for example, may lay out for a year ahead a schedule suggesting a course of study, with appropriate programs, perhaps patterned after the work of some adult society. This activity will increase the appreciation of music as well as arouse among the members of the group a fine spirit of coöperation. A composers club will stimulate the creative interests of talented students. The radio club will promote the building of receiving sets, influence opinion as to the value of certain types of programs, and carry the love of music into places remote from a genuine educative control. Every school music club which has been guided by an intelligent teacher of music will do at least two things: develop socialization of its members and those whom it reaches outside, and raise standards of musical interest. Thus music appreciation becomes in this respect a by-product of social effort.

5. *All Instruction Should Lead to Finer Appreciation*

We have tried to point out through this chapter that all instruction in the classroom and all musical activities outside the classroom affect the development of music appreciation. This point must be continually emphasized inasmuch as some educators believe that appreciation of music is developed chiefly through listening. It is axiomatic that no two persons will receive the same stimulus from listening to a musical performance.[1] Moreover the performer undoubtedly receives

[1] Max Schoen, *The Effects of Music*, Chapters Two and Three, Harcourt, Brace and Company.

an impression different from those who listen. For our present purpose it is useless to attempt to analyze these differences or to determine whether they are of degree or of kind. It is sufficient to reiterate that participation as well as listening to good music contributes to appreciation. Therefore, in arranging the classroom lessons and the extra-curricular activities and in suggesting all sorts of musical enterprises in home and society, the teacher is assisting students and adults to appreciation on a higher level. His planning must include all types of students, the musical illiterate, and the student with considerable background; it must cover a wide range of subjects and seek to reach all classes; it must promote musical activities through every possible means. For in all this it will be pointing toward finer appreciation.

6. *Children's Concerts*

Decidedly in keeping with the objectives of education are concerts designed for young people of junior high school age and presented by individuals and organizations of high artistic merit. However, such performance can never replace classroom participation in musical activities. Their value lies in bringing students in contact with beautiful art works which contain difficult technical problems but which still remain in the field of musical comprehension suitable for pupils of this period. Then, too, good music excellently performed is beneficial in establishing for young people standards of judgment. Music of the masters is often considered dull and uninteresting. The truth of the matter usually lies in the fact that the performer has not enough musical understanding and technical mastery to present properly to the listeners its inherent beauty. Interpretative power and technical skill brush aside the mere mechanics of performance and reveal to the auditors the true art values of the composition.

Young people possess to a high degree the power to respond

to great art works. True, art is never childish, but many of the finest musical works are child-like. The pure beauty and simplicity of many compositions of the classic period are excellently fitted for performance before young audiences. Discrimination is much more necessary in choosing numbers from the later periods of composition. The emotional experience of a school audience is decidedly limited, and no compositions exceeding its boundaries have a place on the program of a children's concert.

Preparation for concerts is essential if the event is to function to the fullest extent. Even highly trained musicians often find it impossible to grasp completely the import of a composition at the first hearing. With young people themes should be made familiar through being sung and through being repeatedly heard by means of reproducing instruments. This familiarity with the principal melodies is often the vital factor in bringing joy and enthusiasm to an audience which would otherwise be dull and uninterested.

In addition to theme recognition there comes a host of other approaches to thorough enjoyment. A study of fundamental principles of musical form provides for a more orderly listening process. Program music always needs a clear statement of the story. A sensible survey of the composer's life makes for a stronger personal relationship to the product of his genius. An acquaintance with the sound and appearance of the various instruments results in better appreciation of tone color in orchestral music. Vocal music is naturally ineffective if the words in advance are not thoroughly studied and understood. In other words, preparation is the keynote to an intelligent and appreciative audience.

Following out a cumulative program of instruction has many times the value of pursuing the same courses independently of one another. An appreciation program will therefore provide within itself the properly organized material

for preparing young people to attend children's concerts. School systems offering music memory contests will see that material presented at the children's concerts and prepared in the classroom is represented in the memory contest list. Whenever possible, vocal numbers will be studied in chorus and glee clubs, and the instrumental numbers be performed by the band or orchestra.

A word should be added concerning the types of concerts suitable for schools. Large cities possessing symphony orchestras or having such orchestras coming to the city usually provide for children's concerts by these organizations. The only problem here is choice of material and adequate preparation through classroom study. Such fine choral groups as the St. Olaf Choir may well provide an excellent vocal concert for young people. Small cities may well use both visiting and local talent, providing it is of a high order. Programs by string quartets, woodwind choirs, vocal quartets (male and mixed), pianists, vocalists, violinists and all such, offer a worthy variety of performances. Let us never make the mistake of thinking that symphony orchestras present the only worth-while children's concerts. As a matter of fact, the great majority of our adult population has a far greater opportunity to enjoy recitals of individual vocal and instrumental artists. The objective of the junior high school is to bring about such musical experience as may function in the later life situations of the student as well as to provide him in the present with as rich a cultural environment as possible.

Bibliography on Music Appreciation

The books listed on pages 142 and 143 are suggested because of their possible helpfulness to music teachers. Some of them might well be used by students as reference material and should be in the school library. Others more properly belong in the teacher's personal library.

AUTHOR	TITLE	PUBLISHER
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Farnsworth, C. H.	Education through Music	American Book Company
Faulkner, Anne Shaw	What We Hear in Music	Victor Talking Machine Company
Faure, Elie	History of Art (4 Vols.)	Harper & Brother
Fryberger, A. M.	Listening Lessons in Music	Silver, Burdett and Company
Gates, W. F.	Anecdotes of Great Musicians	Theodore Presser Company
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AUTHOR	TITLE	PUBLISHER
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Krehbiel, H. E.	How to Listen to Music	Charles Scribner's Sons
MacDowell, Edward	Historical and Critical Essays	A. P. Schmidt
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Mason, Daniel G.	The Orchestral Instruments and What They Do	H. W. Gray Company
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Parry, C. H.	The Evolution of the Art of Music	D. Appleton & Company
Sandburg, Carl	The American Songbag	Harcourt, Brace & Company
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Upton, G. P.	Standard Concert Repertory	A. C. McClurg & Company
Upton, G. P.	The Standard Symphonies	A. C. McClurg & Company

Chapter XIII

Elective Classes

1. *Choral Groups*

In forming special elective groups of singers, definite objectives should be established so that administrator, teacher, and pupil may know the purposes underlying their prescribed work. Perhaps the chief reason for extending music opportunities beyond those offered in the required classes is that they furnish additional instruction for the more gifted students and for those who are specially interested. The provision for elective choruses and glee clubs, is, therefore, to some extent an answer to the demands of certain psychologists who insist that all work be carried on in groups organized and classified according to ability. For certainly our glee clubs and choruses will be selective as well as elective. Indeed, so far as music is concerned, the formation of special groups gives the most workable means of satisfying those who propose differing levels of instruction for pupils of differing abilities.

Glee clubs and elective choruses should be open only to the more gifted vocally. The near-monotone voices should be excluded. Teachers will find this rule necessary, because many students with indifferent voices will, nevertheless, wish to elect these special choruses. Through the formation of elective groups the more gifted pupils will be able to study music which makes greater artistic and technical demands than that studied in the general music classes. As has been suggested previously, the general music period will give the less gifted an opportunity to get joy from singing. For instance, choral music, rhythmically and tonally beyond the attainment of the average class, may be within the abilities of

specially selected groups. This more exacting music will be found so satisfying and stimulating that the difficulty of maintaining interest, a problem so often present in a general group, is less likely to arise. Moreover, in this work with the selective chorus or glee club, the music teacher will find an artistic satisfaction often lacking in that carried on with the general classes.

A second reason for the special groups is that through them other pupils will be able to hear music which they cannot themselves perform. A well-balanced choral group can appear frequently in the assembly, thus experiencing the joy of singing for others and at the same time raising the standard of musical taste and performance among the less gifted pupils. In this way the special chorus groups contribute to appreciation values.

A third reason favors the special groups because through them knowledge of what the music department is accomplishing can be best brought to the attention of the public. Newspaper articles may go unnoticed by school patrons, but let a fine glee club appear before an assemblage of parents or other adults and at once a representative group of citizens are made aware of the functioning of school music instruction. In fact, the supervisor should take advantage of every public appearance to acquaint the school patrons with the educational values of music.

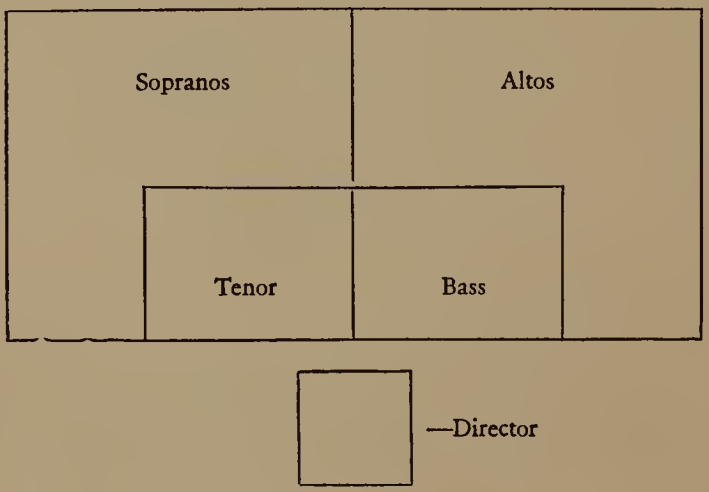
Having determined upon the desirability of the selective groups, we must determine what ones we shall organize and how we shall go about their promotion.

a. Mixed Chorus

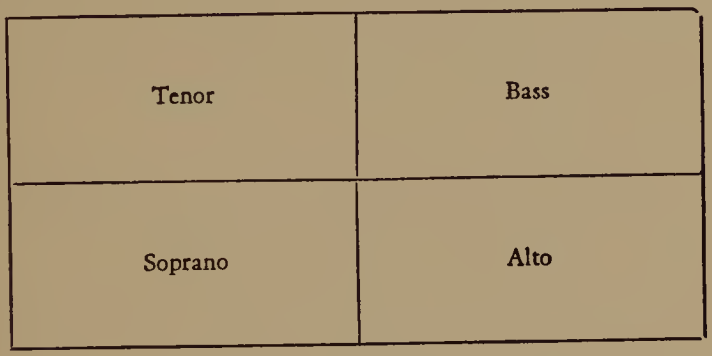
If the school includes a ninth grade there will surely be boys with changed voices, a situation which will lead to the demand for a mixed chorus. Especially will this be true in schools where music is elective in the ninth grade. The

teacher will go through his voice classification cards, list the pupils who are best equipped vocally for chorus practice, and then interest this group with the possibilities of a mixed chorus. If a fairly large group can be assembled, it will be possible to undertake work of a nature quite different from that obtained in the regular classroom. A collection of songs altogether unlike that used in any other class should be provided, and, if miscellaneous selections published in octavo form are studied occasionally, interest will be heightened among the singers who consider themselves as belonging to an organization rather adult in character. The mixed chorus will also undertake the preparation of special programs in the school assembly, such as the Christmas program, and may prepare a simple cantata or operetta for the spring festival. The instinctive desire of the adolescent to "show-off" will find a stimulating outlet in the mixed chorus.

The seating arrangement of a mixed chorus will of course depend upon numbers and conditions, but a general recommendation would place the sopranos on the extreme left of the conductor, the second sopranos or altos on the extreme right, and the tenors and basses in the center front.



The arrangement suggested herewith is one often found among adult choral organizations in which the men singers are in the minority. However, if the tenor and bass sections are nearly equal to the sopranos and altos in strength and numbers it may be desirable to group them at the back, as follows:



A further consideration is the size and shape of the hall in which the singing is to be done. No scheme will apply in all cases. It is only by trying out different plans that the director will be able to determine which is productive of best results. He will finally adopt that arrangement which will enable the singers to produce well balanced and carefully blended effects with true intonation.

b. Glee Clubs

1. Boys' Glee Club

One of the arguments often advanced for the segregation of boys and girls in music classes is that the development of certain phases of the gregarious instincts during the early years of adolescence would indicate the desirability for such grouping. That this tendency has not led to complete segregation of the sexes in subjects other than physical education and manual training would seem in most cases to answer the argument.

It is true, however, that boys of all ages and, indeed, grown men, enjoy singing together. Whether this is a manifestation of the "gang" spirit, a fondness for the blending of voices of similar and particularly agreeable quality, or a desire to engage together in an enterprise undisturbed by the presence of the other sex would be difficult to determine. Probably it is a combination of them all. At any rate, the fondness for glee clubs restricted to their fellows is common among boys. Also, due to that distinctly pleasing quality of tone peculiar to the singing of boys, the average audience will always take special delight in their performance.

Until very recently there has been almost no music suitably arranged for the peculiar vocal conditions found among boys of the age under consideration. However, there now exist collections which contain songs specially arranged for boys of junior high school age. The voices selected should include second sopranos who will sing what corresponds to a first tenor part, altos who will sing what corresponds to a second tenor part, alto-tenors, a low tenor or baritone part, and basses who will sing the lowest part. These four voices move within very restricted ranges and are rather close from a harmonic standpoint—so close that they often cross each other. To obtain a really fine quality of tone and blending of voices it is better not to include first sopranos. For if all the voices are in a sense changing ones there will be a tonal balance quite characteristic of male singing groups and very different from that associated with mixed voices. We must always keep in mind that we are dealing with immature, unsettled voices. Therefore, too prolonged rehearsal periods or selection of numbers carrying voices into unsafe ranges may be harmful. Frequent testing should be made to ascertain whether any boy is singing on a part unsuited to him. Quite often the voices of the boys on the higher parts will settle so rapidly that they must be reclassified every few weeks. There will

be almost continuous shifting throughout the year, and no teacher who works with boy singers can reasonably expect to have his glee club membership on anything like a permanent basis. The moment a boy finds it difficult to sing the part to which he has been assigned he should be placed on another part, usually a lower one.

Much of the singing by the boys should be unaccompanied. Songs in four-part arrangement are already harmonically complete. Besides, the absence of a piano accompaniment enables the director to center attention upon the singers. The most effective singing by men's choral clubs is done unaccompanied. Junior high school boys may do well to follow the adult example. How shall unaccompanied singing be kept on pitch? By singing lightly, with proper attention to breathing, phrasing, diction, and tone placement. If the boys cannot stay on pitch while singing without the piano, they are probably not using their voices correctly, and this defect may be hidden but not remedied by the support of an instrument. For the well-trained chorus a single key-note sounded on a pitch pipe should suffice for starting. The study of new compositions and the singing of unaccompanied music will be best done if the pitch pipe is the only instrument used.

The following seating arrangement is for a boys' glee club which includes changing voices and is a variation of those suggested for the mixed voice work. Where there are no changed voices, the conditions are similar to a girls' glee club.

2nd Soprano (1st Tenor)	Alto-Tenor (Baritone)	Bass (Bass)	Alto (2nd Tenor)

This arrangement which places the higher voiced singers on the outside with the lower voices immediately in front of the

director will result in a blending ordinarily impossible when the basses are placed at one side or in the rear.

II. Girls' Glee Club

The singing of girls may be just as appealing and should have a much more refined quality of tone than that of the boys. Many girls also will wish to work together in a glee club. Indeed, every reason advanced for the foundation of boys' glee clubs will serve in the case of the girls. In addition there are artistic possibilities of a superior nature. Therefore, that junior high school which would truly enrich the musical life of the adolescent should have glee clubs for both boys and girls as well as a mixed glee club.

The problem of voice classification and conservation is also presented in the girls' glee club. A selective group of girls will be able to sing compositions of considerable technical difficulty and may be interested in music of this character even when it is unsuitable for their immature voices. But since, as has been already stated, real altos will seldom be found among junior high school girls, how shall we obtain the proper balance for three-part songs by the girls' glee club? The answer is to use such altos as are available, taking due care, in the selection of music, to see that the *tessitura* of the third voice does not lie too low. Since very few deep alto voices will be found, four-part singing should never be attempted. Many leaders of such clubs stress two-part singing because the voices are allowed greater freedom, and because there is a richer literature of fine two-part music. The complete harmony will be filled out by the piano accompaniment, thus obviating the necessity for forcing the voices below their natural compass.

In order to preserve voices and yet have volume in the lower parts of three-part singing, it is well to have a larger number of second sopranos and altos in some such proportion as four

first sopranos, five second sopranos, and six altos. This ratio should hold however large the glee club.

c. Operetta Clubs

In a large, highly organized school which sets aside one class period daily for various semi-social activities, the formation of groups of singers interested in operettas is highly desirable. This group may include both girls and boys and will undertake the study and preparation of such operettas and cantatas as are appropriate. Many operettas forming the basis for study and informal rehearsal will not be staged for public performance. However, some of these will be performed in public or before the general assembly. In these cases, such departments as those of speech, physical education, and manual arts may coöperate in the production. Students interested in this work will sometimes exert their energies to such a degree as to write their own music and lyrics. The operetta written by students for their own production is often the most stimulating of all projects for the entire school.

It is not a digression to caution the supervisor about the quality of music in operettas selected for study. All the good effect of the work in music appreciation may be nullified by the selection of trivial music and trashy text which unfortunately are too frequently chosen because they seem simple and easy to produce. The results of such selection are absolutely false to the ideal of raising standards of good music in the school.

2. *Instrumental Groups*

Experience in hundreds of schools the country over has demonstrated that instrumental study should be assigned an important place in the music program of the junior high school. Where capable instructors and adequate equipment have been provided and the classes organized on an educa-

tional rather than an extra-curricular basis, results have been achieved that have seemed phenomenal to those unfamiliar with the possibilities of instrumental work. Not only have the musical results been astonishing but the socializing effects as well have been so readily apparent as to justify considerable emphasis upon this type of music instruction. The early adolescent years are those in which skills are acquired with amazing facility. The mastery of instrumental technique, so necessary for worthy performance, will be developed more quickly and surely among school students at this time than during later years. Since the junior high school is to explore and develop individual capacities, the boy or girl who evidences a talent for music should be given every opportunity and encouragement. In the average school, the instrumental work will be divided among the following activities: instrumental classes, the band, and the orchestra.

a. Instrumental Classes

1. Eligibility

Practically every person can sing and can acquire enough familiarity with elementary notation to enable him to take part in such group singing as is common to American life. Hence, it is appropriate that the courses in vocal music should be required of all students. However, not every pupil will profit from a study of instrumental music. Participation in an instrumental ensemble requires a highly specialized technique, and the ability to acquire this technique is dependent upon a number of factors which are not the possession of all. The pupil who lacks the essential capacities might better spend his time and energy along some line other than the study of instrumental music. The pupil who possesses them should receive every possible encouragement and assistance.

What are these factors and what means have we of determining them? There are at least five which are to some

extent distinguishable. The first is an innate responsiveness to musical beauty; the second is accuracy in the apperception of aural images; the third is a well developed rhythmic sense; the fourth is mechanistic aptitude; and the fifth is physical equipment adapted to specific needs. Innate responsiveness to musical beauty impels one to go where he may hear music. Even though they may be entirely untrained in music, such people nevertheless find keen enjoyment in listening to it. Accuracy in the interpretation of aural images enables one to distinguish fine differences in pitch, volume, and tone quality. The rhythmic sense lends vitality to the performance and is essential in ensemble playing. Mechanistic aptitude makes possible precision and rapidity in manipulating the keys of a piano or in playing string and wind instruments. Proper physical equipment is essential to the instrumentalist, as, for example, five fingers on each hand for piano playing, and straight front teeth for playing the cornet.

Any of these five factors may be present without the others. But where there is no responsiveness to musical beauty there can be no interpretative power. The lack of accuracy in the interpretation of aural images leads to distortions of pitch. A poor rhythmic sense destroys musical interest. Insufficient mechanistic ability results in a failure to make such motor responses and adjustments as are necessary to the acquisition of any technic. If one does not have the essential physical attributes required for playing on a certain instrument he cannot become an efficient performer on that instrument, no matter to what extent he possesses the other four qualities. Thus it may be seen that all of these factors should in some way be determined before a pupil is encouraged to undertake instrumental study.

The pupil's responsiveness to musical beauty and his interpretative power may be fairly tested through his attitude in the classes in choral music and music appreciation. There

are, of course, numerous exceptions, and now and then we shall find a student who has never shown an interest in choral music making rapid strides once he is given an instrument. In general, however, the judgment of the teacher of vocal music as to the musical interest and interpretative powers of various students is sufficiently accurate to be of great value in making a selection of pupils for instrumental study. No definite objective test of this capacity is available.

Accuracy of aural images may be quite accurately determined by the use of the Seashore Tests of Musical Talent.[1] These are group tests, easily administered and decidedly helpful as a first means of testing for accuracy in pitch, time, sense of consonance, tonal memory, and intensity. Individual tests may well be given as a further check on the results of the Seashore tests. These tests may vary in kind, but they generally consist in having the student match tones or groups of tones, and in testing the sense of rhythm to match beats or sequences of beats. Several ways of supplementing these tests are suggested by such specialists as Stuber and Maddy.[2]

Practical schoolroom tests for determining mechanistic aptitude have not been devised although many psychological laboratories are equipped with apparatus for this purpose. Here again the teacher's judgment may be of use, since those in charge of manual training classes will be able to furnish some information as to the mechanistic abilities of pupils. A student who can use his hands skillfully in a shop is exercising that very dexterity necessary for acquiring technique on a musical instrument. Pioneer band and orchestra directors have been aware of this fact for years and, in seeking candidates for their organizations, have gone first to the school

[1] Carl E. Seashore, *The Psychology of Musical Talent,* Silver, Burdett and Company. Columbia Phonograph records for tests, see p. 105.

[2] B. F. Stuber, *Melody Method,* R. A. Hoffman Co. Maddy and Giddings, *Teacher's Book,* Willis Music Company.

shops for recruits. Facility in the use of the hands is of course only one of the factors necessary, and it must always be borne in mind that a student may have a highly developed mechanical ability but yet be very deficient in sense of pitch. Such an individual can never succeed in playing a musical instrument really well, however clever he may be with his hands and fingers.

When it comes to determining what instrument the student will study, various physical and mental characteristics must be observed.

Following is a suggested form for registration of instrumental candidates, together with a summary of qualities which need to be taken into consideration in playing each of the instruments.

TESTS FOR INSTRUMENTAL ADAPTABILITY OF PUPILS

1st Sem. 2nd Sem.

Name_____ Grade_____
School_____ Grade in School_____
Address_____ Phone_____

Seashore Tests:
- Pitch_____
- Time_____
- Tonal Memory_____
- Rhythm_____

Individual Tests:
- Vocal Intonation_____
- Matching Tones_____
- Matching Rhythms_____
- Sight Singing_____

Acquired Ability Test_____ Music Grade Last Semester_____
General Intelligence_____ Health_____
Habits of Industry_____ Manual Dexterity_____

Temperament (stolid, energetic, nervous, timid, sensitive, even-tempered, persistent, aggressive, unbalanced, etc.)

_____

Piano Lessons, No._____ Other Instrument_____ No._____
Recommendation_____ Entered_____ 19___
with_____ Dropped_____ Moved_____
_____, Instructor.

Flute

An excellent pitch sense is a necessity.

The ability to whistle is an asset.

Lips should not be subject to cracking or chafing.

Fingers should be long enough so that the keys may be reached without pulling the left hand out of position.

Clarinet and Saxophone

There must be enough control of muscles of mouth and cheeks to prevent air from escaping at the corners and to keep cheeks from puffing out.

The lower lip must be thick enough so that it may easily be pulled back over the lower teeth as a cushion for the reed.

Fingers should be long enough and padded enough to reach and cover the holes.

Lower teeth must be even or at least without jagged points that would lacerate the lip when pressure is put on it.

Oboe and Bassoon

Front teeth must be even.

There must be ability to compress lips and blow air through a small opening in front, keeping the sides tightly closed.

A good pitch sense is necessary, especially for the oboe.

Long fingers are required for the bassoon.

Manual dexterity is here particularly advantageous because of the complicated mechanism and the desirability of making one's own reeds.

The serious, hardworking, patient youngster is a good type to put on these instruments because the oboe and bassoon are exasperating to play, and can be mastered only by those adapted to them.

It is usually best to transfer a clarinet or saxophone player to oboe or bassoon, although it is possible for beginners to learn them.

French Horn

Excellent pitch sense is required. Absolute pitch would be of great advantage.

Teeth must be even.

Thick lips are not a detriment because the French horn player uses the inner surface of his lips.

This is another instrument for the serious, hardworking, musical boy who will be proud to work on one of the less known instruments.

Cornet or Trumpet

Even and regular teeth are necessary.

Thin lips offer more possibilities because of the small mouthpiece and high tension necessary.

Ease in manipulating the muscles of the lips and tongue in the rapid repetition of the letters, p, t, p, t, is desirable.

To be able to blow third space C at first trial is an advantage.

Child with crippled hand or arm may play the instrument.

Trombone

A good sense of pitch is of greater importance in playing the trombone than in any other wind instrument, except the French horn.

The arm must be long enough to reach sixth and seventh positions, calling for extension of the slide.

Teeth should be regular.

The hands must be large enough to hold the instrument properly.

Baritone and Bass Horns

Students should be large and strong enough to hold and play while on the march.

Lung capacity must be great.

Normal lips are necessary.

Violin

1. Physical Qualifications:
    a. Well formed hands with slender fingers are necessary, because of difficulty in reaching position.
    b. Little finger should be closely examined to see if it is straight and reaches at least to first joint of fourth finger.
    c. Fairly long arms are desirable.

2. Mental and Musical Qualifications:
    a. The ability to read at sight is necessary.
    b. A musical tradition in the family is desirable. A piano in the home is an aid.
    c. There must be excellent sense of pitch and rhythm.
    d. Good scholastic standing and mental alertness are helpful.

'Cello

A fairly large left hand having strong fingers with a good, wide reach is desirable.
Good sense of pitch and rhythm is necessary.
There should be special enjoyment of the legato type of music.
Harmonic sense is desirable.
The bow arm should be strong.

Double Bass

Student must be tall enough to manage instrument.
Fingers should have strength and a good grip.
Strong sense of harmony and rhythm must be present.
A piano background is desirable.
The ear must be able to distinguish pitches in the lower register.
A steady, controlled temperament is desirable.

Drums

The ability to execute various rhythmical beats, from the simple rhythms to the more complex, is necessary.
The ability to hear and repeat accented beats is a requisite.
Experience on piano is desirable.

Having given students tests as suggested, the process of elimination must be carried one step further. Candidates with high ratings in all essentials will be admitted to the instrumental classes as a matter of course. Those of average ratings, though admitted, should be informed that they probably will not be successful if the activity is to be considered from a vocational standpoint but that they may derive much pleasure and satisfaction from instrumental music study pursued upon the avocational or leisure time basis. Those with

low ratings may well be urged to enter upon some activity other than instrumental music.

11. Class Groups

There are three methods generally employed in carrying on instrumental instruction. In the first, individual lessons of short duration are provided. This is so expensive, however, that few school systems can afford it. In the second, a teacher gives instruction to groups, there being, perhaps, several violin classes, and a class each in 'cello, bass, clarinet, flute, cornet, trombone, and drums. Those who take up the less commonly played instruments such as oboe, bassoon, and French horn will naturally receive private lessons from the start, since there will seldom be more than one or two students beginning on these instruments at one time. The sizes of the groups will of course vary, but in general they should range from four on wind instruments to sixteen on the violin. The very fact that many more students ordinarily wish to study violin will account for the larger numbers in the violin classes. However, individual ability will make itself shown almost from the first lesson, and the teacher will be able to regroup, classifying according to ability and rate of progress. Classes which are quite large defeat the purpose of the work inasmuch as wrong habits are with difficulty discerned and corrected when the instructor must observe too many pupils.

The third plan is apparently growing in favor, and comprises teaching a class of beginners on all instruments at once. The students are organized as an orchestra or a band, and instruction is given the ensemble. The value of this plan lies in motivating the work from the very beginning. It fosters an interest which carries the students over the difficult early stages of learning to play. Naturally the teacher must use material which is adapted to this particular purpose. It can be done and done well.

III. Length and Number of Periods

Ordinarily time allotted to these lessons will be that of the regular school period because of necessities of program making. If such period be of forty-five minutes' duration, the students should meet twice weekly. One class lesson a week will usually not be adequate, at least for beginners. This is particularly true of the stringed instrumental players who need very frequent sessions with their instructor while learning the tuning process. If a daily lesson for the first few weeks is possible, it should be so arranged. Certainly there must be at least two a week.

IV. Scheduling Classes

In the highly organized school, there need be no difficulty in planning a program. No reasonable excuse can be found for carrying on the school instrumental lessons outside the regular school program, since music instruction of this type is quite as legitimate and important as that in any other elective field. However, in the small school with but few pupils, limited equipment and insufficient space, it may be necessary to schedule lessons at noon or after school.

V. The Teacher

An instrumental instructor should be as fully qualified for his work as a teacher in any other field. He should play at least one instrument well and have a working knowledge of several others. In the large school with many students, specialists on various instruments may be employed. In the smaller school one teacher may be required to do all the work. This will necessitate skill in playing the violin, as well as at least one wind instrument. Fortunately, such facility is by no means uncommon. Aside from his technical skill in performance, the teacher must know and like children, have qualities of leadership, and above all else, possess infinite patience.

VI. Piano Classes

Many of the recommendations made with reference to classes on orchestral instruments will apply also to the piano. Certainly instruction on piano should be offered in the junior high school if any instrumental lessons are given. In many cases, there will be fewer actual beginners, since pupils will have begun work while in the elementary schools. The size of class, length of period and number of lessons a week will vary. In general, two forty-five minute periods a week may be suggested as the best plan for beginners, with one lesson weekly for the more advanced pupils. If two pianos are provided, as many as twelve may be in one class. Eight is a more desirable number. Small imitation keyboards of paper or some such material should be used by the children not at the piano keyboard.

b. The Orchestra

If class lessons on instruments are provided, there will be an almost immediate necessity for forming several ensemble groups. Soon, however, the string players and some of the wind players will be absorbed by the school orchestra. If this orchestra is to be a success it is important that a careful program of organization and development be followed.

I. Schedule of Classes

The orchestra may advantageously be treated as a regular class with a daily recitation period, and with exactly the same standing as a class in English or history. Daily rehearsals of one period each will enable the group to make far greater progress than fewer rehearsals of longer duration. However, if assembling daily is not possible, two double periods a week are recommended.

II. Organization

Details which will promote efficiency in instruction and consequently allow for the best results in the real business at hand are often overlooked by directors. Before the students report for class, chairs and music stands should be in place, music should be in folders and on the stands, and a program order of rehearsal should be written on a blackboard. Otherwise, there will be a confused ten minutes in which chairs and stands are pushed about, music passed out and various other activities engaged in, which are not properly a part of the lesson. Certain students may be appointed to help in this pre-rehearsal work. One may be orchestra-manager and the other, librarian. The work of both is important. The orchestra manager handles all matters of instrument loans, transportation of instruments and stands for performances outside the school. He keeps the attendance record, and, in general, relieves the director from the handling of non-musical detail. The librarian takes care of all music, places parts in the folios, records loans of parts, and sees that there are always on hand sufficient copies to be used in rehearsal or concert. Responsible boys can always be found who will be glad to take over the work involved, and the performance of these various duties will constitute the best kind of training for adult life.

III. Equipment

In an earlier chapter certain suggestions were made concerning instruments and equipment. It may not be out of place to restate some of these suggestions.

In regard to instruments, it should be said that purchase of any but the best will result only in trouble and disappointment. If funds are not available for new instruments, it will always be possible to find used ones of standard make which can be bought at comparatively low prices. Once selected,

they should be cared for properly lest they quickly deteriorate. This means the construction of lockers where the instruments may be stored. Such cases may be built by classes in woodworking at comparatively small expense. Further articles of equipment which may be made in school shops are music stands. If there is no foundry, the heavy metal bases may have to be purchased, but the construction of the wood rack, the cutting and fitting of the iron standard, and the assembling of the entire stand can be done in most school shops. Stands made of light wood or of collapsible metal are always a nuisance and should not be tolerated.

IV. Tuning

All tuning should be from a tuning bar at 440 vibrations a second for the "A" above middle "C." Such a bar (which can be purchased from any music dealer) is invaluable in furnishing a pitch which is constant. The pitch of a piano, on the other hand, varies so with use and weather conditions that its employment as a standard for tuning is unsafe. The wind instruments are likewise uncertain and variable. The tuning bar, rapidly coming into universal use among school orchestras, should be included as part of the general equipment.

Once the orchestra is assembled there should be a hurried tuning before the first number is played, and a further check before the second. Time spent by the teacher in listening to each string of every violin will be wasted, since, if the violin players themselves are unable to sense deflections from pitch in tuning, they will be of little use in an orchestra. Not more than five minutes out of a forty-five minute period should be spent in assembling and tuning. At the end of the period all the students need do is place their instruments in cases, take the cases to the lockers, and depart to their other duties. The manager and librarian will look after other details.

v. General Suggestions

Accept for the orchestra only those who can play reasonably well.

If the numbers warrant, form several orchestras classified according to playing ability.

To some extent regulate the size of the orchestra according to the size and shape of the stage or platform on which rehearsals are held.

Hold rehearsals in a room large enough to diffuse possible echo. An ordinary sized classroom is a poor place for orchestral practice. The auditorium stage usually serves the purpose best.

If the violin players vary greatly in ability, distribute the best ones throughout the group rather than place all at the front.

Permit the violins to attempt no double-stops. If the music calls for them, have those in the outside chairs take the upper note and those at the inside chairs the lower.

See that violin bowings and fingerings are marked by an expert. This is necessary if the string group is to play with any precision.

Select music that gives all sections and all choirs a chance to play and thereby improve.

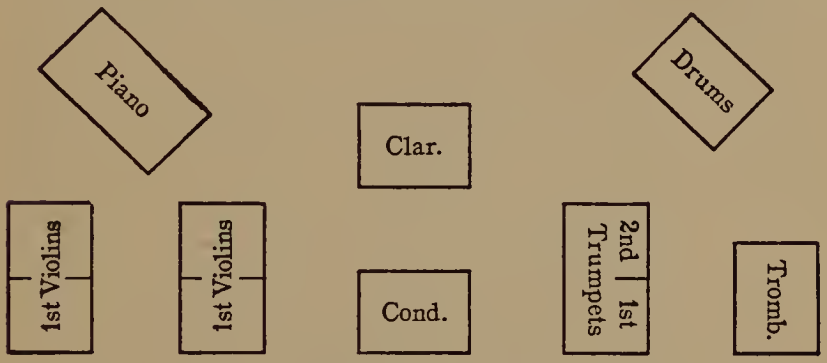
Restrict public performance to music that your group can play really artistically. A complete Mozart symphony or Wagner's Overture to "Rienzi" may look very well on the printed program but sound badly when played by incompetents. Ample music is to be had which is well within the abilities of young players, music by standard composers, edited with the purpose of so reducing technical difficulties as to bring them within the ability and comprehension of youthful pupils. Determine the limits of possible performance in the matter of tone quality, intonation, balance, phrasing and

interpretation, select music within those limits and then demand full accomplishment from the players. The director's conception of an interpretation cannot always be verbally expressed. A phonographic reproduction of the music being studied will often do more good than much talking.

Valuable time is often lost at rehearsal in repeating a composition from beginning to end. This is entirely unnecessary. Locate the measures that are difficult for the group and drill intensively on them.

For small schools where rather complete instrumentation is impossible, a portable reed organ may often be a substitute for tones of the clarinet, flute, or horns. This organ, however, must be in tune with your tuning bar.

vi. Seating Arrangements for Orchestras of Various Sizes



No. 1. Orchestra of 9 Players and Piano

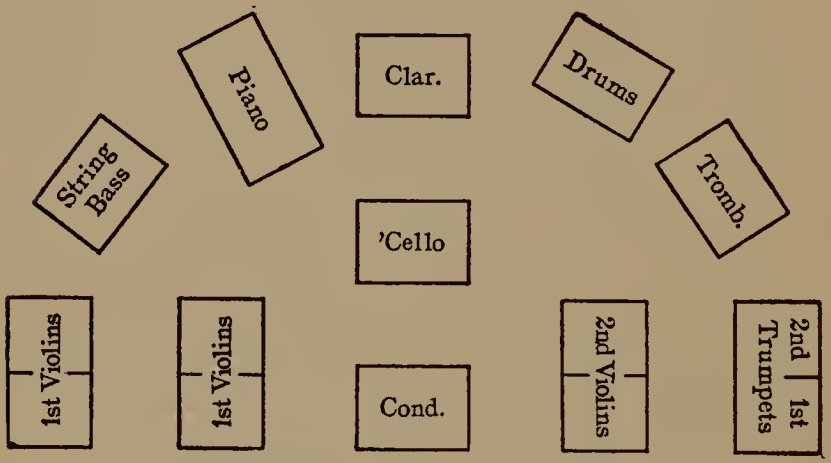
Many schools will be obliged to start their orchestras with players already available. The seating plan for a nine piece orchestra shows how such a combination can be used as a nucleus. Succeeding diagrams show the development along which growth should be directed.

c. The Band

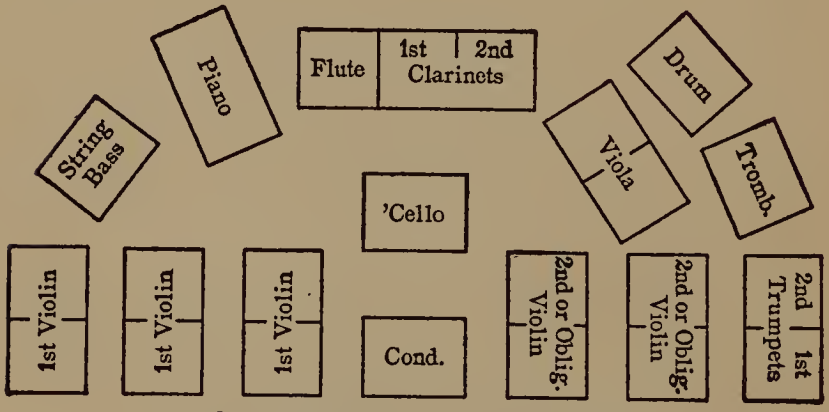
Much misapprehension has arisen as to the function and place of the band.[1] In too many schools this organization has

[1] McConathy, Morgan, Clarke, *Ditson School and Community Band Series, Educational Course, Leader's Book*. Oliver Ditson Company.

served only as an adjunct to the athletic department or as a means of creating school spirit at assemblies. However, a good band may be not only a means of fostering enthusiasm but also a dignified organization musically on equal terms with the orchestra and worthy of the same treatment in the school program. Moreover, it will allow for the necessary ensemble routine work for large numbers of wind instrument players. Everything that has been said about the organization

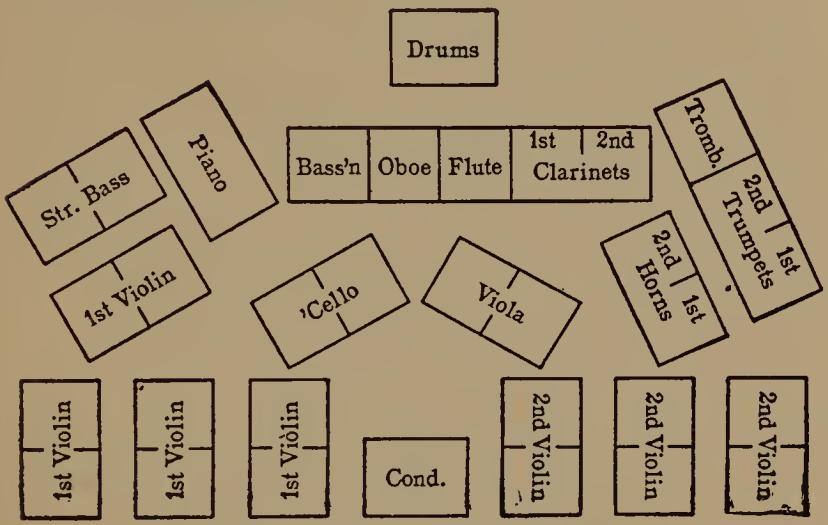


No. 2. Orchestra of 13 Players and Piano

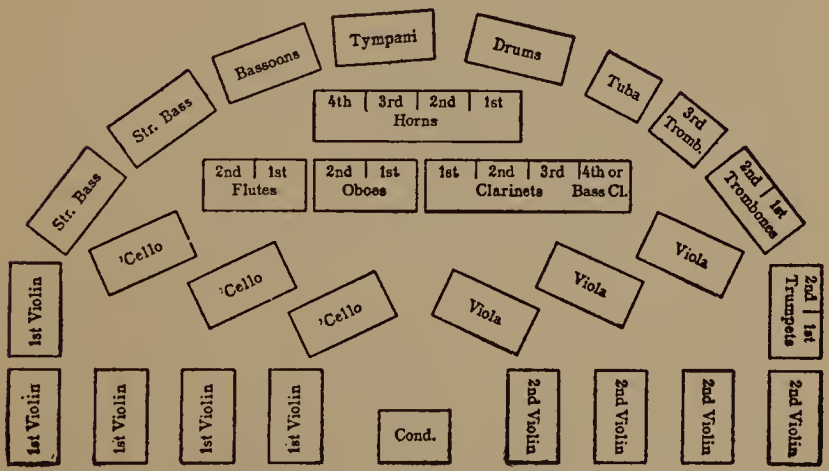


No. 3. Orchestra of 21 Players and Piano

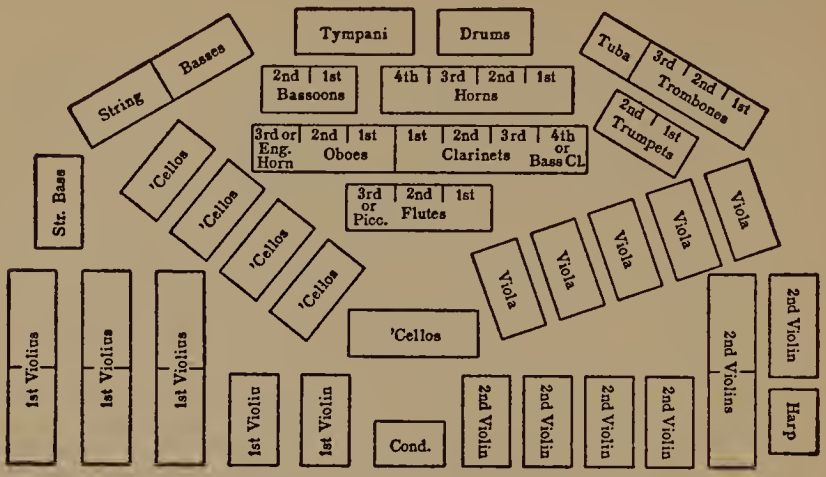
and general management of the orchestra applies equally to the band. There must be the same careful attention to detail, the same discrimination in use of music and the same high ideals of performance.



No. 4. Orchestra of 31 Players and Piano

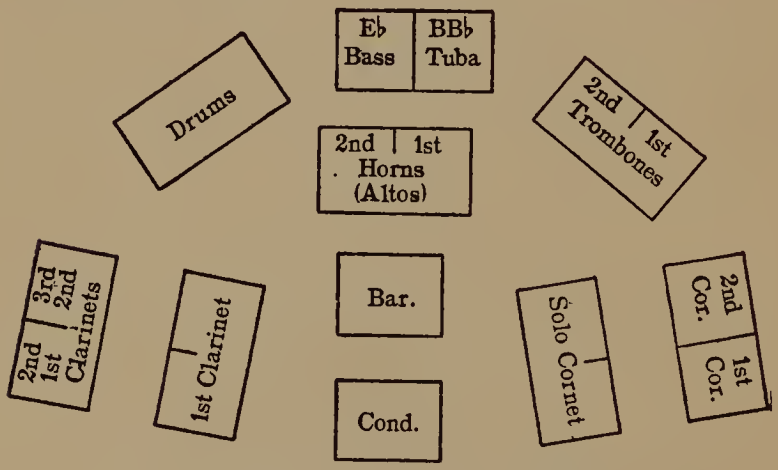


No. 5. Orchestra of 58 Players



No. 6. Orchestra of 80 Players (Symphony)

I. Seating Arrangements for Bands of Various Sizes

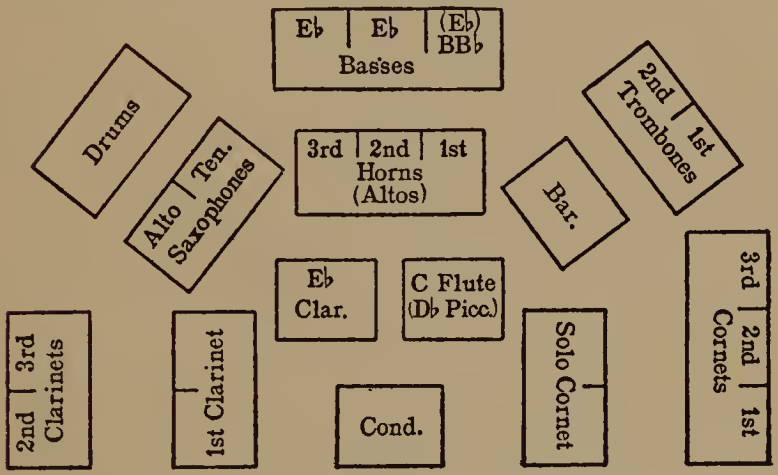


No. 1. Band of 18 Players (3 Drummers)

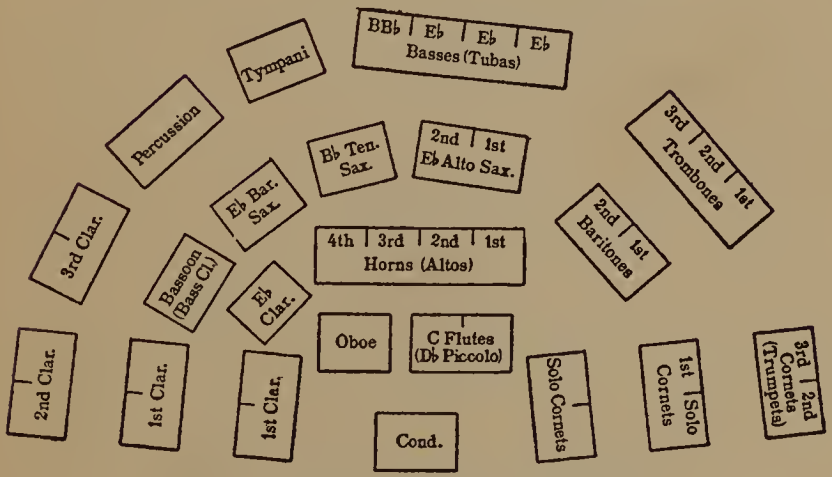
II. Marching

On many occasions the band will appear on the march. This means drill on the field with a man in charge who knows military formations and who can teach his players how to take such formations with precision and dispatch.

The band must be uniformed to make the best possible appearance and must be headed by a drum major. Marching on parade, fully caparisoned, it forms an outlet for several adolescent emotions besides being of genuine educational value. The school man who overlooks its possibilities is not making full use of this opportunity for helping to direct the energies of his pupils into useful channels.



No. 2. Band of 25 Players (3 Drummers)



No. 3. Band of 40 Players (3 Drummers)

d. Other Ensemble Groups

Several types of instrumental ensemble may be organized on an extra-curricular or non-credit-bearing basis, meeting either out of or during school hours. Their chief value is social rather than musical and on that basis they have a place in the school program.

1. The Banjo or Mandolin Club

In a large student body there will always be found many children who enjoy playing fretted instruments of one kind or another, such as mandolin, guitar, ukelele, and banjo. A limited technique on any one of these will enable the student to participate in an ensemble. Therefore a group made up of such players will take care of those who are not willing to spend the time and effort necessary to master an orchestral instrument but who still wish to play on something, particularly if they can play with others. A fairly large amount of music is published for such groups, but it is limited to the popular type of selection with now and then an arrangement of some bit of more worthwhile composition. It must be remembered that, except in the hands of a very skillful performer, the fretted instruments are limited in playing possibility and hence do not lend themselves readily to performance of the best grade of music. They are not orchestral instruments in any real sense and will not add anything to a school orchestra. Grouped by themselves, however, they make up an interesting organization which will appeal to some children. Instruments of this classification are especially valuable as an accompaniment for informal singing on camping-out parties or other out-of-door occasions, or at social gatherings where formal music would be out of place. The ukelele and guitar are often used for such purposes. A few series of chords limited to two or three keys will suffice for the average player,

and a clever student with a good sense of pitch and rhythm will learn that much in a short time. There is good reason for encouraging the use of these instruments and promoting such an ensemble as long as the limits of the activity are made plain to pupils and parents. The organization of such groups is justified from the recreational rather than the educational or musical standpoint.

11. Harmonica Band

In recent years the manufacturers of small reed instruments have actively fostered the sale of their wares through promotion of groups of players called the harmonica band. Here again we have an instrument so limited in scope as to be unrecognized as a member of the orchestral family. However, the mouth organ is a convenient instrument, being of such a size and shape as to fit into the pocket. It has a refined quality of tone and can be learned with a little practice. In out-of-the-way places where large instruments cannot be taken, it is of great value—as was learned during the World War. Many a soldier has discovered in this humble instrument a comfort and source of relaxation and amusement both for himself and his comrades. Children have found in it a quick means of producing music, and many will take to the harmonica when they will not show a liking for any other instrument. Indeed, it is often argued that a child who becomes proficient on a harmonica may develop enough interest in music to want to advance to a real orchestral instrument. But this, we fear, is to be doubted. The music teacher who wishes to encourage orchestra playing will do well to see to it that the most talented pupils begin on instruments for which they are suited. The harmonica is very easy to learn, and a child is likely to get the idea that he can master the more complicated clarinet or flute with as little practice. His disillusionment will be certain and swift and probably suffi-

ciently bitter that he will return to the easier and more convenient mouth organ and be thereafter content. There is no easy and short road to the mastery of a musical instrument. The harmonica band, like the banjo club, is valuable only as a social organization. In that respect it is entirely justifiable.

III. The Bugle Corps

The Bugle and Drum Corps is another popular type of group which may have real musical possibilities, since the bugle is but a short step from the trumpet, and a drummer who plays his instrument and reads his parts well can always find a place in band or orchestra. A smartly uniformed, well-drilled Drum and Bugle Corps can be used in so many ways and makes such a strong appeal to boys of junior high school age that it has a real place in the school. Very reasonably it might be placed upon a credit bearing basis in such a situation as to meet on a regular schedule under a competent leader. A number of junior high schools have developed similar organizations among the girls, and a tastefully uniformed corps makes a strong appeal both in and out of school.

3. *Music Theory and Harmony*

a. Sight Singing

Ordinarily, sight singing will be part of the work done in the general music classes. In some large schools, special elective classes in sight singing are organized for the benefit of any who wish to make more rapid improvement than would ordinarily be possible in the general class. The work should include learning of key signatures and clefs, and much reading of music individually and in ensemble. Productive of the best results is the short intensive course with the class meeting daily.

b. Harmony

Pupils in the ninth grade should have open to them, as a credit bearing elective, a full year course dealing with the more scientific aspects of music. Such a course is usually called harmony. However, this is too formal a title, since harmony as it is usually taught in a conservatory of music or in the colleges is a vastly different study from that which is of interest to early adolescents. The child who is truly musical and plays well on some instrument will be eager to know more about that phase of music dealing with composition. To carry out the theory (often stated) that the ninth grade pupil is too immature to attempt so complicated a study is just as logical as to deprive the child of an acquaintance with literature, foreign languages or mathematics. Whoever can play a Bach invention on the piano is certainly able to master some of the elements of musical structure. The pupil may not be interested in learning many rules which tell him what he must not do, but he is intensively interested in attempting creative musical effort of his own. In other words, he wants to be a composer of music. Well, why not? He is encouraged to produce original literary work. If he is musical and has a background of wise musical instruction, he is just as capable of making his own music.

In this activity of composition thorough knowledge of notation and terminology must be one of the first points stressed, for without these the composer cannot reduce his thoughts to paper. Much melody writing in all keys, major and minor and in both treble and bass clefs will, conversely, be a means of drill in the fundamentals of notation and at the same time an incentive to further musical effort. This will be followed by the association of melody and chords. Students will produce compositions such as marches and waltzes in astonishing number, if encouraged to do so, and

out of this experience will develop quite naturally an acquaintance with such rules as have grown out of usage. It is to be understood that there is nothing sacred about these rules. They exist only as a result of experience. In other words the rules grow out of practice rather than the practice out of the rules.

The method of teaching harmony (all too frequently applied) in which the rules are first set forth and the pupils required to write within them, has been rather generally discontinued by teachers who recognize the proper learning process. By all means let instructors have classes in theory, but let them also place emphasis on original work rather than on mere memorization of rules or principles. Frequently the class in theory is unfortunately devoted to demonstration rather than to practice. The teacher at blackboard and keyboard elucidates principles which students should learn for themselves through experience. Such procedure is no longer accepted as sound pedagogy.

No attempt is here made to outline a course in theory which may be applicable in all cases. Students differ as do teachers and situations. But the principle herewith suggested is one that may be relied upon. If the teacher adopts it rather than a time-worn and pedagogically unsound method, pupils will find the study so fascinating that they will wish to continue in later years of school and college. Once the creative instinct is stimulated and properly directed, there is little that the ambitious music student cannot undertake.

In addition to the emphasis on creative work, the course in harmony should lead the student to a consciousness of the harmonic elements in the music that he performs and hears, thereby increasing his understanding and enjoyment of music.

Very little special equipment is needed for the class work. A keyboard instrument is, of course, necessary since hearing, seeing, writing, and playing are so thoroughly interrelated.

Ruled staves on a blackboard are also indispensable, and much time will be saved if these lines are permanently ruled with paint.

The class should meet daily and the work itself should carry full academic credit on a par with other subjects requiring daily recitation periods and outside preparation.

Selected Readings

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Maddy & Giddings, *Instrumental Technique for Orchestra and Band.* The Willis Music Company.

McConathy, Embs, Howes, and Fouser, *An Approach to Harmony.* Silver, Burdett and Company.

McConathy, Morgan, and Clarke, *School and Community Band and Orchestra Series. Manual.* Oliver Ditson Company.

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Woods, Glenn, *School Bands and Orchestras.* Oliver Ditson Company.

Chapter XIV

Special Types of Work

In any type of junior high school there will develop many projects which, though not a part of the actual program of studies, will, nevertheless, have an important bearing on the conduct of the school and will obviously need the assistance of the musical organizations and the music instructors. Therefore, although the promotion of these various activities will require considerable attention, the supervisor must realize that they are a part of his responsibility and must be given proportionate attention.

1. *The Assembly*

a. Purposes

To be on a real educational basis the assembly must have objectives no less clearly defined than those of regular class work. This will do much toward preventing the students being called together to listen to some uninspiring talk, or to hear announcements made which might easily be posted on a bulletin board or read in the home rooms. It may be helpful to suggest some of the possible objectives.

1. Integration

It is important that any group of individuals who are to be associated together for some months be made conscious of their relationship to each other and to the institution of which they are members. The junior high school at the beginning of a semester is made up of a rather heterogeneous set of children who are without group consciousness or school morale. The integration of these individual students into a

group radiating school spirit and purposefulness can be accomplished in a few weeks' time if the pupils are brought together often enough to take part in the type of exercise which will engender group consciousness. The regular assembly which calls together every member of the school is the best means of carrying out this desirable process of unification.

II. Participation

Student activity should prevail to the greatest possible degree at an assembly. The programs themselves may be given largely by pupils, and certainly every student should at some time of the year be given an opportunity to participate. He may engage as only one of a group in some activity, or he may unite his voice with his fellows in a chorus or concerted recitation, such as the Salute to the Flag or responsive readings. But he has nevertheless contributed something of his own individuality to the group effort.

III. Instruction

Much that is classified as instruction can be carried on as conveniently with a group of a thousand as with one of thirty members. This instruction may be in the form of a lecture, a demonstration, a debate, a spelling match, a play, a concert, or a motion picture show. No limit need be set to the possible variety of assembly programs, but all may be and should be of a character such as will contribute to the development of the students. They may not always realize that they are receiving instruction. This may not, in fact, be the chief end in view; but as a secondary motive, it should always be present.

One very definite form of instruction which can be given more effectively to an audience than to small isolated classes is that which seeks to inculcate correct listening attitudes and habits. There is such a thing as courtesy and attention toward

those who appear as performers and to one's neighbors, and it is possible and certainly desirable to develop these attitudes among school students.

iv. Inspiration

Much classroom work is of necessity a routine matter, the monotony of which will be relieved by an occasional change. The assembly, if opened by some well directed group singing and followed by a genuinely interesting program, will often give to pupils and teachers just the necessary inspiration to vitalize the regular class. A class-weary set of pupils may enter the assembly with bored indifference and march out again to their work an hour later full of zest and spirit. The inspirational value of an assembly which can work such a transformation is inestimable.

v. Exploration

Through the assembly an opportunity is given to discover and develop those who have capacity for acting as chairman of a meeting or for performing any part in a program which involves a public appearance on a platform. Those who have this ability—and they are none too numerous—should appear as frequently as possible. The development of poise and dignity in those who are to act as leaders in adult society should be one of the functions of an educational system.

b. Method of Conducting the Assembly

The average school assembly is an exercise planned by the principal and carried out under his direction. The principal may be able to do this with unfailing success, but sometimes he is so busy with the supervision of other work that he fails to plan the period systematically and depends for his assembly programs upon the inspiration of the moment. This tendency would be done away with if both teachers and pupils were to

work together on a comprehensive plan which would care for all programs throughout an entire semester. Such varied talent may be found in a large number of students and such high intelligence among teachers that the assigning of the program arrangement in this way seems highly desirable. The principal or his assistant may properly head such a committee; teachers may be represented through department heads or elected members, and the students may take part through a council made up from members of the several classes. With such a group working on a semestral basis various activities will receive attention and no one department will be given too large a share in the carrying out of the plan. There may be as much continuity of subject matter from assembly to assembly as seems desirable, and a well thought out scheme certainly need not preclude the use of such celebrities as may be available for appearance at odd times. There is, without doubt, a great advantage to all concerned in knowing somewhat in advance what is planned for each assembly.

The assembly is far too valuable a part of school life to be left to the arrangement of any individual. Besides, its distinctive feature, the getting together of all the forces of the school into one group, forms a means of accomplishing the otherwise impossible. Its activities should be carefully planned by a committee and worked out with scrupulous attention to detail, which means that those in charge, particularly the music teacher who will carry so large a share of the work, be given time in which to work out their projects and set them in motion.

At each meeting a different chairman may preside, a student with good stage presence and a commanding voice and one who can take charge of the exercises and see that they are conducted with dignity and dispatch.

The scheduling may vary since there are a number of workable plans. One method very commonly used is to

devote one period a week of the daily activity periods to the assembly. This can be a set day, Wednesday, for example, so that everybody knows well in advance that on that day at a certain time there will be an assembly. If no activity periods are allowed for, however, there are two alternatives. One, called the rotary plan, is to use, once a week, a regular class period as an assembly period, rotating from one to another period each week and dismissing whatever classes would normally meet at that time. The other alternative eliminates no classes but saves time for assembly once a week by cutting all the regular periods short. Thus in a school day of eight forty-five minute periods, five minutes cut from each period will aggregate a total of forty minutes, ordinarily enough for any assembly.

c. The Music Department in the Assembly

Music will occupy a large place in the assembly. The school band or orchestra should play an entrance march as the students gather as well as an exit march when they are dismissed. The former will assist in getting students to their seats which have been assigned with some regard for the proximity to their home rooms. Three minutes in advance of the assembly bell a special signal may be rung in every room for band or orchestra members who will leave their rooms, go to the lockers for their instruments, proceed to the stage or pit where their chairs, stands, and music folios are all in readiness, tune, and be ready to swing into the entrance march by the time the general student body has been given the assembly signal. This "playing in" of the audience results in a prompt and orderly marching without undue restraint upon the students. They will remain standing until all have reached their places, when, at a signal from the musical director, they may sing some patriotic or school song. Following the singing and

perhaps a salute to the flag, the audience will be seated quietly and in order, ready for whatever program is to follow.

During the assembly the band and orchestra will be called upon frequently for special numbers. Indeed, these organizations must always be ready to perform since some programs do not move off according to plan. A speaker may not put in his appearance on time. There may be delay in arranging for some special number. In fact, the presence of an efficient musical organization in an emergency will be a special cause of congratulation. A like demand will be made on the glee clubs and small ensembles, which, if seated in reserved places, will be as available for emergency appearances as the band or orchestra. Numerous set times for performance should be given the smaller groups as well.

Without doubt individual musicians of outstanding ability will also have frequent opportunity to perform, and this solo appearance, if not overdone, is excellent training.

The finest kind of musical exercise, however, is that in which the entire school takes part, namely, group singing. Here students and teachers, singers and players, unite in an expression which may stimulate patriotism, foster love of home, increase school spirit, nourish all healthy emotions, and provide real musical joy. The singing may be carried on in an informal manner, or may be on an organized choral basis with the students assigned to seats according to voice parts. In such a case, suitable music should be provided, and there should be sufficient copies to make it unnecessary for pupils to strain to look on the same book. The director of such singing must have a good, firm, rhythmical beat, an engaging personality, and a keen sense for appropriate songs under varying conditions. No one but an expert should ever be permitted to lead the singing of a large group, for, under experienced leadership group singing becomes the finest expression of school spirit.

d. Suggested Programs

i. Inspirational

The inspirational type of program may be built around an address by some prominent outside speaker, a visiting lecturer scheduled for evening appearance before some civic organization, a clergyman, lawyer, congressman, business man, or city official. He should be informed as to the length of time usually given to speakers and requested to stay within this limit.

ii. Vocational

A series of talks by men and women representing different life pursuits may well form part of the comprehensive plan. These talks may be of great assistance in furnishing information, difficult to obtain in any other way, concerning the nature of various vocations.

iii. Departmental

Each department of the school may be assigned an assembly period for some demonstration of its work. The foreign language department may stage plays given in French, Spanish, German, or Latin, or, if plays require too much preparation they may arrange for a typical class lesson in which conversation in a foreign language is stressed. The history and English departments will have no difficulty in devising programs since there are so many students in these classes and so many ways in which they may display class activity. The classes in geography may arrange for special moving pictures taken in some remote or specially interesting part of the world. The art department may present a group of students at work or show through lantern slides or pictures some lesson dealing with a phase of art instruction. The science department may stage a form of laboratory experiment which can be conducted

in a general auditorium. The manual training classes may choose to assemble an automobile, set up a radio outfit or go through any type of performance which will show the school in general what they are undertaking. The music department may arrange for a concert program. The commercial department may devise a play which will emphasize some form of common business activity. An exhibition staged as a contest, of the speed at which stenographers take dictation and transcribe notes is always interesting as well as informing. The mathematics department may gather together some of its brightest and most accurate students for a demonstration in oral arithmetic or the solution of problems worked at a blackboard. The domestic science groups may give a period costume demonstration, a hat trimming contest, or the performing of any single phase of its work which lends itself readily to the time at hand. The physical education department can present typical dances of various nations. A smartly executed demonstration in any field of endeavor is fascinating to pupils, and each department will be put on its mettle to make certain that its particular work is placed in a favorable light before the entire school.

iv. Special Day

Thanksgiving, Christmas, Lincoln's Birthday, Washington's Birthday, Memorial Day, Columbus Day, Armistice Day, and other general holidays as well as special days of local or state significance may all receive attention in the assembly planning. Such programs should always feature student participation to the highest possible degree.

v. Miscellaneous

Under the heading of miscellaneous will come all programs not assigned under a more specific designation. Practically

any type of performance that is interesting and at the same time instructive may be presented. These two aims should be kept in mind, however, so that at no time does mere diversion become the end sought. Cleverly planned programs may entertain, but they should do more. The Boy Scouts might, for instance, be called upon for an exhibition of first aid work. The City Fire Department may wish to present some facts dealing with fire prevention. If this can be done through a demonstration rather than through a recital of warnings, it will usually carry far more weight. Mock trials and elections are of great advantage in teaching facts about governmental functions. The entire school may participate in an election carried on with all the features of a presidential campaign. A session of the state or national senate or house of representatives is another type of project which may be worked out in assembly in such a way as to teach valuable lessons.

The only suggestion here given having to do with athletic rallies is one which might properly be made in the form of a caution. Do not have such rallies too often when so many genuinely interesting and instructive programs of other types are so easily arranged!

As a fitting climax for a series of assemblies there should be one program at the end of each semester at which awards are made for distinctive service made by students in various fields. This should be an impressive occasion characterized by the dignity attendant on any citation for outstanding achievement.

3. *Music Study Clubs*

Music study groups of the more talented performers may be placed among those divisions meeting at the activities period or on an extra-curricular and out-of-school basis. In both cases the programs will be identical. The students will come together at regular stated intervals, and, having elected ap-

propriate officers and mapped out a progam for the semester or year, will proceed with their meetings which usually take the form of musical recitals patterned after those of adult organizations. Such programs, since they do a great deal to stimulate artistic results in individual performance, should command the interested coöperation of private teachers of music. The adult adviser remains in the background, lending only such assistance as the students may request. If the programs can be based upon the work of a composer, or, better, the composers of a period, or have to do with certain musical forms, papers may be assigned for preparation by interested pupils. This will add a seriousness of purpose to the meetings. Such a club will want to select a title designation such as Treble Clef Club, Musical Art Association, Mozart Society, or any name which the members consider appropriate. The one condition necessary for admittance of an applicant should be his meeting the musical requirements of the examining committee. The club's programs and other affairs should be kept before the school public through the school paper, bulletin board, and such other means as are available.

4. *Public Performance*

In addition to the appearances of the musical organizations before the school assembly, there will be almost innumerable occasions for performances before the townspeople. The parent-teacher association, service clubs, churches, lodges, convention managers, and civic groups of all kinds will wish to be entertained by the youthful musicians. Since many of these calls will be entirely legitimate, the directors will wish to accept them. There may also be stated times for public recitals, concerts and other more ambitious musical undertakings. This giving of public programs, however, may easily become a burden to the director and a serious tax upon the

time and energies of the students. After all, it is the function of the school to provide education for its pupils, not entertainment for the public and we are here concerned with rather young and immature musicians who should not be over-exploited.

By adhering to some definite principles in relation to public performances the music teachers and administrative officers of the school will safeguard the best interests of the students. Several purposes which should be kept in mind in arranging such a schedule of out-of-school appearances are to acquaint the public with the activities of the music department, to furnish a necessary stimulus to elective musical organizations, and to create a splendid means of self-expression for capable performers either as individuals or as members of groups. It will be noticed that financial profit has not been mentioned as one of the aims. Nevertheless, where funds for promoting music education are not adequately provided through proper budgeting it often seems expedient to secure such funds through concerts, operettas, or other productions for which an admission fee is charged. Such an end may justify the means, but caution should be exercised. Certainly the exploitation of school musical organizations to provide funds with which to purchase library equipment, pictures for the corridors, general school supplies or sweaters for the basketball teams cannot be sanctioned. Equipment of any kind and for any department should be furnished through school appropriations rather than through the efforts of what are at best very amateurish groups of performers. The justification for public performance must therefore rest on other than pecuniary grounds.

The nature of the performance will vary in accordance with the character of the community, the abilities of the students, and, to some extent, the interests of the instructors. Several general types are to be recommended.

a. Concert

The concert may be either a diversified entertainment displaying the work of the general music classes, or it may be a production given entirely by a glee club or chorus or an instrumental program rendered wholly by the band or the orchestra. For exhibition purposes, it may occasionally be desirable to have several organizations appear on one program, even though such a procedure is likely to lead to undue length and undesirable delays caused by the shifting of groups of performers and paraphernalia. Ordinarily it is preferable to make up a program which features either a choral or an instrumental group, since this simplifies the arrangements in a number of respects. Any choral or instrumental assemblage which is capable of appearing at all will probably have a repertoire sufficiently large to furnish most of a program, diversity being provided through solo performances of the more talented of its members. Such a program should be carefully planned as to variety and balance as well as to length, each number being so timed that the director may know to the minute just how long his program will be. One hour, including necessary pauses between selections is usually ample. Variety and balance may always be secured if the director will go over his material in advance and consider it from the standpoints of melodic and rhythmic content, mood, probable rendition, and effect upon performers and audience. If certain numbers are to be given by a choral group singing without accompaniment the director will also need to pay attention that the keys, rhythms, and moods are sufficiently varied.

Special day programs are always possible and interesting. For example, a Christmas program made up of appropriate selections, of which there is fortunately an abundance, is always well received. Such a program may very properly be given

in a church—indeed, it will often require a religious setting to be most effective. However, when a church is offered for the Christmas music program, the responsibility for the enterprise should still remain in the hands of the school musical director who will, of course, make sure that the program is chosen with due regard to the surroundings and conducted with dignity and respect. Other programs devoted to music suitable for Thanksgiving, patriotic days, and varying seasons are easily planned.

A program of folk music, in itself valuable, may be made still more attractive by the addition of folk dances in costume. Since music collections most largely used in junior high schools are rich in folk song content, it is a simple matter to arrange groups of such songs into very pleasing units for performance.

While an all-student concert program will ordinarily please the parents of the children participating, a more artistic result is often achieved by the inclusion of one or two numbers by some capable adult performer, a local musician, for instance, who will usually be glad to coöperate by appearing in a worthy school entertainment. If the adult is a very fine performer—and none other should be invited to appear—the effect upon the children may be to stimulate them to especially earnest effort. For this reason the visiting artist should exercise great care in the selection of numbers, making his choices, if possible, after consultation with the musical director.

For short programs before service club members, who may be more desirous of a few minutes' entertainment than for any extended performance, the small musical ensembles may be used. The saxophone sextet, brass quartet, reed ensemble, harmonica band, or any small group will usually suffice. Though the aim should never be lost that every performance be worthy of the school's best efforts, the level of musical and educational attainment reached in such a program may not be

that of the larger concerts. Be this as it may, the desirable contact between the school and the public will have been made.

b. The Operetta

Young people enjoy best that type of performance which involves dramatic interest and fancy costuming. Ordinarily the public also prefers this to the average recital program. For these reasons the operetta is a popular means of entertainment. Unfortunately most of the operettas available for school production are weak, both musically and dramatically. Indeed the widespread use of some of these poorer operettas has brought criticism upon the musical taste of all public school music in the United States. The director, before proposing to stage any operetta, should take a number of factors into consideration. His first step should be a thorough study from every aspect of the piece under consideration. Is the music of reasonably high order tastefully conceived and well written? Is it suitable for the voices of the performers? Has the text literary merit and dramatic effectiveness? Does the working out of the story call for scenes and episodes which are appropriate to young people? Is it of proper length and will it sustain interest throughout the several weeks of rehearsal? Having decided such questions the director will need to ascertain the approximate time available for rehearsals, the opportunity for proper staging, lighting and costuming, the expense entailed in purchasing music, costumes, properties, and other equipment, and, finally, the appropriateness of the operetta in question for the pupils who would perform it and the public who would attend it.[1]

Under such close scrutiny it will soon be found that the number of operettas suitable for junior high school pupils is

[1] Umfleet, Kenneth, *School Operettas and Their Production*. C. C. Birchard and Company.

very limited, so limited, in fact, that the director will be wise to restrict the undertaking of such a production to every other year rather than to make it an annual event.

Aside from the ordinary difficulties inherent in operetta production, the very age of the pupils concerned adds to the problem. Thus, several standard operettas such as "Snow White and the Seven Dwarfs," "Hansel and Gretel," "Rumpelstiltskin," "Kay and Gerda," all based on legendary tales will delight younger children but will seem beneath the dignity of the early adolescent boys and girls with whom we are concerned. Not that these may never be given in junior high schools. Indeed, they often are given, but because of the juvenile nature of the stories they are seldom unqualified successes. Likewise, there are a few good standard light operettas entirely suitable for senior high schools, but beyond the capabilities of seventh, eighth, and ninth grade pupils. It is indeed difficult to find just the right ones for junior high school students and none are herein suggested, inasmuch as the schools and communities are so widely different in their needs and desires.

c. The Cantata

In the field of the cantata we have a far wider range of selection as well as a more suitable medium for performance. If the desire for costuming, acting, or pantomiming is very keen, many of the best choral numbers of this type will lend themselves to a certain amount of pageantry. In selecting one, the director will need to measure it by the same criteria which were set up for operettas, excepting that a few of them may include solo parts intended for youthful voices. He will also be more concerned with voice ranges, number and type of parts (whether for treble or mixed voices), degree of difficulty, type of accompaniment and the possibility of orchestration within the limits of the school orchestra. He will, of course,

be interested in texts as well. Unlike the operetta list that of cantatas contains many attractive numbers based on texts which are interesting and of high literary merit. Moreover, there are cantatas appropriate to any season of the year, to any locality, and to almost any arrangement of voices. We list herewith several of those which have been given repeatedly and proven successful from every standpoint. The list makes no pretense at being exhaustive,[1] but seeks to be representative of that type of choral work which lies within the abilities and interests of junior high school pupils.

THE WALRUS AND THE CARPENTER Percy Fletcher *Novello*
Two-part treble; without solo; the standard for comparison. Time, twenty minutes.

THE UGLY DUCKLING Granville English *H. W. Gray*
Two-part treble; without solo; story interesting and music excellently suited to text. Time, twenty minutes.

THE SPIDER AND THE FLY Daniel Protheroe *H. T. Fitzsimons*
Two-part treble; without solo; very easy and suitable for almost any situation. Time, fifteen minutes.

THE SINGING LEAVES George Rathbone *Novello*
Two-part treble; without solo; lovely music and interesting story; of moderate difficulty. Time, twenty minutes.

THE NIGHT BEFORE CHRISTMAS P. C. Lutkin *H. W. Gray*
Two-part treble; the old familiar text interestingly set; easy. Time, fifteen minutes.

THE BIRDS' LAWN PARTY Carl Busch *H. T. Fitzsimons*
Two-part treble; lovely music and easy but with a text rather childish for many schools. Time, fifteen minutes.

HIAWATHA'S CHILDHOOD Bessie Whitely *C. C. Birchard*
Two and three part treble; solo parts which may be done by groups; music attractive but rather difficult. May be staged with scenery, costumes, and tableaux. Time, thirty minutes.

[1] For further guidance study publishers' catalogues which will usually be sent upon request.

OLD JOHNNY APPLESEED — Harvey Gaul *C. C. Birchard*
Four-part treble; solo part, but can be taken by group of high sopranos; difficult music with text based on charming story of historical interest. Time, twenty-five minutes.

THE VILLAGE BLACKSMITH — Richard Kountz *H. W. Gray*
Three-part treble; rather difficult setting of well-known text. Time, thirty minutes.

LEGEND OF BREGENZ — Wilfred Bendall *Novello*
Three-part treble with soprano solo. Rather difficult musical setting of excellent text. Time, twenty minutes.

SPRING RAPTURE — Harvey Gaul *C. C. Birchard*
Four-part treble with unison passages. Excellent text and difficult music. Perhaps a trifle mature for average school. Time, thirty minutes.

THE MOUND BUILDERS — Paul Bliss *John C. Church*
Two-part treble and bass. Story interesting and conducive to dramatic interpretation with scenery and costume. Time, thirty minutes.

THE THREE SPRINGS — Paul Bliss *Willis Music Company*
Three-part treble with solos; unusual, inasmuch as it requires dancing interpretive of music which may be sung off stage. Time, thirty minutes.

DRYADS' KISSES — W. Otto Miessner *Miessner Institute*
Chorus of treble voices, three and four parts, with solos for boy soprano and baritone. Difficult. Time, forty-five minutes.

INTO THE WORLD — Peter Benoit *G. Schirmer*
Four-part treble; exceedingly difficult and beyond the understanding of most schools. Impracticable except under festival conditions. Time, twenty-five minutes.

THE CHILDREN AT BETHLEHEM — Gabriel Pierné *G. Schirmer*
Unison chorus, solo voices, narrator, and orchestra; extremely difficult and quite impracticable unless all factors necessary for adequate performance are present; needs religious setting and professional symphony orchestra; hence suitable only for festivals. Time, one hour to one hour and a quarter.

THE WRECK OF THE HESPERUS Thomas Anderton *G. Schirmer*
Four-part mixed; soprano and baritone solos; attractive setting of well-known poem; moderately difficult. Time, thirty minutes.

THE BUILDING OF THE SHIP Henry Lahee *Oliver Ditson*
Four-part mixed; solos; attractive music and easy. Time, twenty-five minutes.

THE VOYAGE OF ARION Earl V. Moore *H. T. Fitzsimons*
Two-part treble with solo for baritone; interesting text with fine musical setting. Time, twenty minutes.

THE LAY OF THE BELL Andreas Romberg *G. Schirmer*
Four-part mixed with solos; good musical setting of text, rather adult in spirit. Time, fifty minutes to an hour and a quarter.

THE TALE OF THE BELL William Lester *J. Fischer*
Four-part mixed with solos for four voices; text dealing with story of the "Liberty Bell"; interesting musical setting. Time, forty minutes.

It will be noted that few of the cantatas suggested above are long enough for an entire program. However, a short cantata is preferable for young singers, since there is no danger of overtaxing the voice through prolonged effort. An evening's entertainment may be arranged with the cantata as a basis and the rest of the program made up of miscellaneous numbers by chorus, orchestra, or soloists.

d. BAND AND ORCHESTRA CONCERTS

It has already been suggested that an instrumental organization contribute all or part of a program. Further recommendations concerning this type of program may well be made.

An orchestra being essentially an indoor ensemble will not be heard to advantage out-of-doors unless it is of more than usual size, or unless a specially constructed shell and sounding board is used. Junior high school players should therefore

give most of their performances in halls or auditoriums. The program on all such occasions should be adjusted somewhat to the time available and to the physical properties of the hall.

The band, of course, may appear to advantage in a public park, at an athletic contest, on parade, or other outdoor occasions. Since it will function best as an outdoor organization it should be properly uniformed and thoroughly drilled. Every move the band makes should be carried out with military precision. This smoothness of maneuvering in fact, will often compensate for a musical performance which, in an adult group, might pass as mediocre playing. For, though an audience is usually willing to accept a junior high school band performance on the amateur basis and not expect altogether finished results, it will not so readily overlook defects in drilling and appearance. So, since the band will be seen and heard by more people than any other group, its appearances should be made as effective as possible. The director must carry out his part with all the dignity of the leader of a professional band, and be assisted in the drilling and marching if need be by a properly outfitted drum major.

5. *Music Contests*

There has been a rapidly growing movement for musical competitions of all sorts. These contests, at first limited to senior high school organizations, have been brought, under proper restrictions, into the lower schools. Sound arguments may be advanced both for and against them. It is not the purpose here either to justify or condemn but merely to point out certain aspects of contest work. It should be stated, however, that no matter how much we may object to contests, they have been productive of at least one result which may compensate for all demerits, namely, the elevation of musical taste both in respect to selection of material and in respect to its performance.

Competition between junior high schools of different cities is seldom desirable. In our consideration of contests, we refer to those among classes of a single school or among the schools of one city. Conducted on such a basis, many of the objectionable features of competition are removed, while the valuable ones are retained. There are in general two types of contest, the Music Memory Contest and the Performance Contest.

a. Music Appreciation Contest

The Music Memory Contest, as such, has been quite largely discontinued, but has evolved into what might be termed a Music Appreciation Contest.

The contest consists in the selection of a list of musical numbers, from twenty to fifty, depending upon conditions. These numbers should be such as will appeal to children of adolescent age and in so far as possible such as can be frequently heard and performed by the school musicians. These selections are heard in the appreciation lesson, and their qualities and characteristics compared. Finally, at a set time the contestants compete with each other either as individuals or teams in identifying selections, instruments, and forms, and in discriminating between various musical styles as they are reproduced on a phonograph or otherwise performed. This is the basic idea of the contest, and it is an excellent one. However, in practice certain erroneous conceptions creep in.

In many cases the older form of Music Memory Contests have furnished the adult population of a city considerable entertainment. Newspapers have run daily stories throughout the weeks of preparation. Prizes have been offered for excellence in music memorization. The final contests have been run off before hundreds of excited spectators. Ensuing on the over-stimulation of such public attention, two chief abuses have arisen, one the over-emphasis on facts about

music, with the consequent neglect of the music itself, and the other, the neglect of the aspect of appreciation for that of mere recognition.

To acquaint children with many masterpieces of music is highly desirable, and the music teacher can make such acquaintance a feature of his work in music appreciation. He may even have contests among classes as a means of stimulating interest, and once every few years can join with teachers in several other schools for the promotion of a city-wide contest.

b. Performance Contest

In the Performance Contest there is again no suggestion given of an inter-city event. A certain value attaches to contests among classes or schools of a city. The rules governing such a city-wide event may be drawn up by a committee of teachers and in such way as to be satisfactory to all concerned. There should also be selected at least one and perhaps two set pieces which all groups in one event must perform. The usual rule is one set piece and one free choice, the former being necessarily well within the abilities of the groups concerned and of merit musically. The set pieces, the governing rules, and the date should be announced well in advance of the contest. If this is done and particular attention given to eradicate certain causes for dissatisfaction—the two most frequent being incompetent judges and an improper system of judging—there will be no greater disappointment falling to the losers in these competitions than is the lot of unsuccessful contestants in any such events.

1. Contest Ratings

Many schemes of rating are employed, none of them entirely satisfactory. Most of them call for a committee of three or, preferably five judges on the assumption that a conclusion

reached by one or two persons is more likely to be erroneous than that arrived at by several. A schedule of points to be considered as factors in any musical production, usually on a one hundred point basis, is necessary if judging is to be uniform. Some such scheme as the one considered herewith may be used for vocal groups.

Tone	45	Interpretation	15
Quality	15)	Rhythm	5)
Intonation	15)	Dynamics	5)
Balance	15)	Mood	5)
Technique	30	Stage Presence	10
Precision	10)		
Phrasing	10)		
Diction	10)		

There are those who object to the granting of any points for stage presence. If the word "appearance" is used and credit is given for elaboration in costuming, the objection may be well taken. However, stage presence implying dignity, poise, proper entrance and exit, and attitude toward the work in hand may reasonably be said to have some part in the success of a performance. On that basis it would seem to be worthy of a small percentage of points.

For instrumental groups the only change necessary would be the substitution of an element such as "uniformity in bowing" (in case of bands, articulation, or tonguing).

Some leaders may question the balance of this rating plan. Nevertheless, the point cannot be too strongly urged that, of all the elements entering into musical performance, tone is of primary importance. Let two performers be practically equal in interpretive ability and technical skill, and the one with the more appealing tone, true in pitch and of good quality, will win the preference every time. Two school orchestras may be on a par from every other standpoint but they are seldom if ever equal when measured by quality of tone and

accuracy of pitch. Let the one who questions this strong emphasis on the rating on tone ask himself which of two choruses he would enjoy hearing through an entire program, one with great precision of attack and interpretive insight, or one with smooth, well balanced tone, invariably on pitch. In the matter of excellency of interpretation great scope for differences of opinion may be allowed, but there is no such room for individual taste in the matter of correct pitch. Either a tone is accurately pitched or it is not, and he who cannot detect the slightest variation should not be selected to act as a judge.

There are those who believe that interpretation should also carry weight as a primary factor. They maintain that interpretation is the weakest spot today in public school music.

The judges should be fair-minded, unbiased musicians with some experience in the field of school music. For example, the tone quality to be expected from a junior high school girls' glee club is quite different from that to be found in a chorus of adults, and any director who wisely conserves the child voices should not be penalized by some judge who insists upon adult tone production from adolescent singers. As has been indicated, the decision reached by one judge is less apt to be fair than that arrived at by a jury of men and women, particularly when their markings are done independently. In a city contest, local musicians or teachers who are known to be competent and impartial will be adequate and will usually serve without pay.

6. *The Competitive Festival*

As an answer to those who object to prize contests but value the experience of hearing one another's organizations, a festival in which groups from several schools perform the same numbers, though not as contestants, is coming into favor. The attempt is to preserve the spirit of competition without

introducing the supposedly harmful results of actually deciding which is the best among several groups of one classification. However, the competitive spirit is so general and seemingly so harmless an aspect of our adult life that it is to be questioned whether or not musical contests are as dangerous as many believe. Since our present form of society engenders individual and group competition throughout life, the music contest may even have some benefits, aside from those purely musical, in the way of developing correct attitudes in the matter of winning or losing. That musical benefits are certainly valuable anyone may readily observe in those schools where competition has been fostered for some years.

In any case no contest or festival should be conducted without a massed number of singers and instrumentalists. For, wherever several groups have been brought to the same auditorium, one of the chief advantages has been the opportunity to observe the combined efforts of all contesting groups.

Selected Readings

Pechstein and McGregor, *Psychology of the Junior High School Pupil,* Chapters XVII, XVIII and XIX. Houghton, Mifflin Company.

Leonard V. Koos, *The American Secondary School,* Chapter XVI. Ginn & Company.

C. O. Davis, *Junior High School Education,* Chapter XIX. World Book Company.

PART FOUR: ADMINISTRATION

Chapter XV

Administrators and Teachers

No department of a school can function smoothly or reach its highest point of efficiency unless there is coöperative effort on the part of all those in any way concerned with its operation. This truth is particularly brought out in the work of the music department since music, being one of the few subjects which continues as a part of school work from kindergarten through high school, becomes to some extent the concern of nearly every teacher and administrator. Since the junior high school, in occupying a position midway between the elementary school and the senior high school, may be said to possess a unifying influence which reaches out in a vital way to both elementary and secondary education, it follows that the teaching of any subject offered therein will affect many people. Hence our interest in making music education function effectively in the junior high school. In order that the coöperative effort so necessary to lasting results may be secured, there must be thorough understanding of the duties of the various officers and members of the organization. Let us see who these persons are and what part they may play in the promotion of music education in the junior high school.

a. The Superintendent

The superintendent is the chief administrative officer of the school system. He stands, on the one hand, as the representative of the people through the Board of Education which has chosen him, and, on the other hand, as the representative of the principals, supervisors, and teachers who carry on the

actual work of instruction. It is his duty so to coördinate the efforts of those engaged in teaching that the various activities of the several departments will contribute to broad educational accomplishment. In the establishing of curricula for the major units of the system, in the setting up of objectives for those curricula, and in the final achievement of these objectives, the superintendent will be both the moving force and the final authority. He will not only see to the establishment of the educational program through a number of subordinate officials and teachers but he will also ultimately be responsible for the decisions made and the plans carried forward. In this respect he somewhat resembles the head of a large business corporation which maintains manufacturing plants in various locations. The work of each plant or department is under the direct control of an officer who sees that it is run on an efficient basis. The chief executive of the corporation coordinates the work of these various subordinate officers to the end that he may show a profitable report to the board of directors and stockholders. In the school system the citizens are the stockholders, the Board of Education are the directors, the superintendent is the coördinating executive, and all other school employees are the subordinates through whom results are achieved. The carrying out of a general program involves business as well as educational projects. The superintendent must be concerned with the preparation of budgets, the appropriation of funds, the selection of building sites and the construction and equipment of buildings. Being the final authority in the selection of principals, supervisors, department heads, and teachers his success as an administrator depends largely upon his understanding of the work attempted by each of the departments and his ability to secure competent people to man them. It is apparent that he must be a man of broad sympathies, keen discrimination, and sound judgment.

In his oversight of the music department the superintendent will seldom be brought into actual contact with the work of instruction, this duty being assigned to those specially trained for that work. However, in the furthering of all the musical activities, as in the promotion of every phase of school work, the superintendent is the directing force. Fortunately, most superintendents are quick to see the value of music in the educational scheme and are glad to maintain this subject in the schools on an effective basis.

b. The Principal

The principal is the acting head of a single school, being to the school what the manager is to a manufacturing establishment. His duty is to see that every department of his unit operates to its greatest capacity and with the least possible friction. He selects and nominates teachers for the approval of the superintendent, directs and supervises their efforts once they are engaged, passes upon matters involving the school program, and makes decisions concerning the relationships of teachers and pupils. In all of these strictly educational functions he is the representative of the superintendent who has delegated a portion of his authority to the principal. He is therefore responsible for the courses of study offered and, in coöperation with supervisors and teachers, sets up these courses, arranges the program of classes, assigns pupils to their classes, and is the school's chief authority in the administration of all class and extra-curricular activities. Either directly or through properly appointed assistants he supervises the teaching with the purpose of making certain whether or not it is adequately carried on. If he finds certain departments whose work seems to be functioning ineffectively it is his duty to discover reasons for the defects and to seek remedies for them. Such causes of indifferent results as inefficient teaching, inadequate equipment, lack of proper rooms and

facilities, over-sized classes, faulty scheduling he endeavors to remove. All of these efforts bring him into close contact with every department in the school. If the school is a large one, he does much of his supervisory work through assistants and department heads. Since he is usually an experienced teacher who has risen from the instructional ranks through outstanding ability, he is familiar with the problems of classroom control and with the general principles underlying successful teaching in any field. He may know little of the theory or technique of music, but he can be of great help to the music teacher because of his general understanding of sound teaching procedure. The success of the music department will usually be of special interest to the principal since the musical organizations function so largely in the life of the school and so often represent the school before the public. He therefore will seek to keep its activities on a high level of achievement. The music teacher who fails to avail himself of the valuable assistance which the capable principal can give overlooks one of his surest means to success.

c. The Supervisor of Music

The chief function of supervision is the maintenance of high standards of instruction. This is as true of the supervisor of a special subject as of the supervising principal, but with an important distinction in the manner in which the two carry on their work. The supervisor is responsible for the direction of all instructional effort in a single subject, the instruction being carried on throughout the grades and schools of an entire system. The principal directs instruction in but one school, but his supervision includes every department and touches all subjects. The supervisor of a special subject is directly responsible to the superintendent for the successful conduct of his department, and his duties are somewhat similar to those of a departmental head in a business corporation.

In his effort to keep instruction on an efficient basis he visits all schools, usually according to a program which has been worked out in coöperation with other special supervisors and approved by the superintendent. On these visits his contacts with teachers on the one hand and with principals on the other call for the exercise of infinite tact and judgment. Indeed the possession of ordinary courtesy and common sense in dealing with human relationships is as much a factor in the success of the supervisor as is his intimate acquaintance with subject matter and teaching methods.

In the junior high school the principal will look to the supervisor for oversight of such phases of music instruction as call for specialized training and experience. The supervisor will furthermore assist him in the planning of courses of study, choice of materials, purchase of equipment, selection of special teachers, organization of classes, and handling of all details for which his specialized knowledge fits him. After the work has been organized and the classes are in operation, the supervisor will be expected to visit all music classes as frequently as seems desirable. This visiting may or may not be on a regularly scheduled basis. If the instruction is in the hands of a new teacher, visits should be more frequent than if a tried and successful teacher is in charge. The supervisor will make reports to the principal as to the results of his visits and will keep him advised on all matters which need attention. He will report meritorious classwork and will call attention to special features coming under observation which will be valuable for school and community programs. Quite frequently he will discover causes for failure which the principal has overlooked, or, because of his more thorough knowledge of the work of his special department, he may point out defects which the principal had not recognized as such. Where teacher promotion or salary increase is based on instructional efficiency, the supervisor at regular intervals will

coöperate with the principal in rating the teacher and report such rating to the superintendent. The supervisor should have a voice in approving the selection of teachers. Otherwise, the superintendent is not justified in holding the supervisor responsible for the quality of music instruction.

In addition to the work of keeping instruction on a high level the supervisor has the important duty of determining the standards of achievement which may generally be applied. While absolute uniformity of results throughout a school or system may not be sought, a certain amount of standardization is desirable and necessary. In most subjects, in fact, this is already the case. If music instruction is to be placed on a par with that of other branches there must be the same degree of uniformity in applying standards. There must be also a certain order and logic in the procedure of the classes. Where there are several junior high schools in a school system, it is reasonable to expect that similar standards of achievement will obtain in them all. To set up these standards through a course of study which applies to all schools is a task for the supervisor assisted, of course, by teachers from the several buildings and supported by the principals.

In the attempt to produce standardized results, it is not necessary to insist that all classes of a certain grade study exactly the same song material in the same week throughout a semester. Such a program will lead only to failure; for variations in treatment must be allowed in order to meet varying needs and conditions.

The supervisor can be of great assistance to the teacher in the solution of many problems that will arise, such as the testing and classification of voices, the development of part singing, the arrangement and direction of special programs, or any problems arising under exceptional circumstances. His purpose is naturally to help, not to hinder, and though he is not concerned primarily with administrative functions, he is

expected to supervise and coördinate the work of all music teachers.

d. The Music Teacher

All the officials mentioned have important functions in the work of the school. However in actual instruction the teacher must carry the responsibility and its ultimate success or failure will be attributable directly to him. The music teacher is expected to be an expert in dealing with those phases of music instruction peculiar to a junior high school, and as such his opinion will be sought by the administrators in the conduct of the department. Not only will his comment on already existing conditions be solicited, but also he will be urged to go to his principal or supervisor at any time with suggestions leading to the improvement of the work. Frequent occasions may arise for giving such suggestions. For example, the music teacher may find isolated changed boy voices in several classes. He knows that he cannot develop a bass part with but one or two boys but is equally certain that, if all such bass singers could be assigned to the same group, splendid results would be possible. Here is a problem of class adjustment which the principal can solve and which he will ordinarily be glad to solve if doing so does not entail a complete disorganization of other work.

The teacher will likewise go to the principal for assistance in any problem which requires administrative authority for its solution. But on any matter which requires expert musical knowledge he will call for the advice of the music supervisor. For example, a class which seems well balanced from the standpoint of singing parts shows little interest in the work and no improvement. The music supervisor, who can view the situation objectively, may be able to diagnose the difficulty and suggest remedies more quickly than the teacher. On the other hand, the teacher may be of great assistance in outlining

courses of study. His daily contact with groups of children, his intimate knowledge of their interests and abilities will make his advice valuable in the shaping of objectives and setting up of standards. In his dealing with hundreds of people, students, administrators and other teachers there will be inevitable causes for discouragement. But the teacher must carry on in spite of difficulties and misunderstandings, permitting the excellence of his results to be the ultimate factor in any evaluation of his ability.

The work of the music teacher differs in at least one respect from that of any other teacher. His class work is done in concert rather than individually. This occasionally gives rise to certain abuses. Although the music teacher can develop a finer type of singing with a group of sixty pupils than with half that number, when he is faced with successive groups of one hundred to two hundred and fifty students and asked to conduct seven such groups for each of the five school days, he is given a burden which is unreasonably heavy and which would be considered intolerable in any other department. So common is this overloading of music classes that it is not to be wondered at that the results possible in music have not always been obtained.

Another source of failure lies in faulty scheduling of classes. One music lesson a week can never be productive of any but very mediocre results, yet such a schedule is permitted to exist. The teacher knowing this quite well before he starts should state the case vigorously to those responsible for the situation. He cannot handle classes aggregating ten to fifteen hundred pupils per week, remain on his feet throughout seven class periods, engage in a form of instruction which makes severe drains upon his supply of nervous energy, and continue to be successful, happy, or healthy. The music teacher should be given the same opportunity afforded other teachers with respect to size and schedule of classes.

e. Coöperation with Other Departments

One of the many ways in which the music department may serve those engaged in other lines of teaching is through the planning and working out of interesting integrations suggested in Chapter XIV. No subject offered in the curriculum lends itself more readily than does music to coöperative effort. The very nature of his subject may easily place the music teacher in a position which will make him the chief coördinating factor in the school. Perhaps the first step he may take is the classification and cataloguing of all phonograph records at his disposal. A printed list of these records, classified under several headings will be welcomed by other teachers, particularly if the list shows clearly how the records apply to their departments. The teachers of physical education, English, geography, history, and languages will be especially interested in a library of records. Since the records have probably been purchased through publicly supplied funds, they might appropriately be placed in the school library where they are accessible to all. By taking the lead in a movement to create such a central record library, the music teacher will be doing a recognized service to the school.

Suggestions regarding the type of music to be used in other departments might also be made. For example, the music teacher may be asked to list several folk songs appropriate for geography classes, or name melodies suitable for the motivation of poetry writing, or suggest songs or instrumental selections suitable as incidental music in a play. Or he may designate Latin hymns, examples of classic, romantic, and modern schools of composition which may be related to the fields of English, ancient and modern languages, and art. There are innumerable musical compositions associated with historical events. The teachers in other departments will welcome such assistance from the music teacher.

The instructor of music should always be prepared to assist in staging a play, the furnishing of *entr'acte* music or accompaniments for dancing, lending instruments and securing players for the science department in any experiments dealing with pitch and directing singing on various occasions not primarily devoted to music. One of his most valuable contributions to the school is this general service outside his own department.

The music teacher will also, of course, seek the aid of other departments in carrying on his work. Suppose, for instance, he wishes to interest a class in original composition based on certain poems; he may well seek advice from the English department as to where to get appropriate lyric poetry. In the study of folk music he may need maps and pictures of various countries. In analyses of musical form he may advantageously compare music with structural principles exemplified in reproductions of pictures, statuary, or buildings. He may want scenery painted, costumes designed, properties or instrument cases constructed. In fact, he will have as much occasion to draw upon the resources of other departments as to serve them. In this coöperative effort all teachers are but serving the best interests of the students.

Selected Readings

Elwood P. Cubberley, *Public School Administration.* Houghton, Mifflin Company. Chapters XI, XII, XIII, XIV, and XV.

Arthur S. Gist, *Elementary School Supervision.* Charles Scribner's Sons. Chapter X.

Chapter XVI

Student Guidance

1. *The Use of Tests*[1]

Since exploration and guidance have been established as among the chief purposes of the junior high school, the music department, along with all others, should employ every legitimate means for carrying out this purpose. In the field of music, scientific, objective tests of musical ability and achievement are no less important than in other fields. They are even more important, perhaps, in view of the enormous amount of time and money wasted annually in the attempt to train performers where no genuine talent exists. If, through the use of capacity tests, the school can determine which children will profit from intensive music study, a great service will have been rendered. For one thing it would obviate much of the guess work resorted to, especially in the arts, in advising students to prepare for a particular vocation. Sound advice, based on something more than an opinion, is what parents have a right to expect from the school.

Certain available tests which have been applied in enough cases to prove their value will be found of tremendous help in the guidance of pupils. The Seashore Tests of Musical Talent have been widely used as a measurement of innate musical ability. The Kwalwasser-Dykema Music Tests have been designed for the same general purpose.[1] The Kwalwasser Tests of Melodic and Harmonic Sensitivity establish degrees of skill in sensing melodic and chord structure. While not devised as a means of measuring innate ability, these tests

[1] In Chapter XI various ways of using tests have been suggested. See also bibliography of capacity and attainment tests listed in the general bibliography at the back of this book.

nevertheless will be found of value in differentiating the degrees of talent in the student body. The three tests here mentioned are administered through the use of phonograph records which makes possible the simultaneous testing of many pupils. Any form of group test may need further checking by various other means, but in the tests mentioned teachers have at their disposal a ready and inexpensive means for discovering talents and confirming their judgment concerning the musical abilities of their pupils.

If the tests are systematically conducted, it will become obvious that among the several hundred students in a junior high school there will be, musically speaking, the following three general divisions.

a. The Unmusical Student

In any group there will be some so entirely lacking in those qualities entering into musical ability that they will be able to contribute but little to the performance of music. For instance, if a student has reached the junior high school age without developing a feeling for pitch and time, there is little likelihood that he will be responsive to training in musical performance. In the lower school grades, it is true, there are certain children whose voices are designated as "monotones," since they have difficulty in singing in tune with others. But careful training and painstaking individual work by the teacher usually overcomes what really was only a retarded sense of pitch. In a school system where music instruction is conducted under capable direction, few actual monotone voices will be found in the junior high school. However, there will be a small group whose ratings in the capacity tests are so low as to indicate that success in musical attainment is very doubtful. These students often display a fondness for music and, curiously enough, show an eagerness to undertake the study of an instrument. If they are lacking in fundamental capacities these

students can never become skilled performers. It is best in such cases for the teachers to stress the appreciation side of music rather than to encourage a futile effort at performance. The extent to which this group will enjoy listening to music is a question nobody can answer, for, while there are degrees of keenness in appreciation, no way of appraising this sensitiveness has as yet been discovered. If a student who is found to be lacking in the sense of pitch and of time still says that he enjoys music, no one has a right to deny him the greatest possible opportunity for the listening contact with good music. It is apparent, therefore, that the students with very little musical talent might be excused from any type of exercise calling for performance. On the other hand, through the music appreciation classes and assembly singing, they should be given such musical training as will enable them more keenly to enjoy music performed by others.

b. The Average Student

The largest percentage of a class will fall within the average group near the top of which will be found some few who will enjoy music as an avocation and will profit from music study. To this general classification belong those who are destined to be among the thousands of musical amateurs who spend part of their leisure time in singing in choruses or glee clubs, playing in amateur bands or orchestras, or working on some instrument in the home. Here is an ability entirely worthy of cultivation.

c. The Musically Talented Student

A small percentage of the student group will rate very high in the music capacity tests. Among this number are now and then to be found students who have evidenced little interest in music as measured by the teacher's judgment. However, their high score in tests cannot be the result of accident or guess

work and simply indicates that for some reason or other the judgment of the teacher has been at fault. In passing, it should be stated that musical capacity does not assure progress unless interest and emotion are present. Pride in superior achievement usually arouses interest, however, and in that way the motivating force is provided. A few individuals will possess keenness of hearing, positive pitch, and all the mechanical factors of performance without emotional urge, and consequently will fail of any distinctive accomplishment in music. In this small group of musically talented are to be found the future professional musicians, those who, since they are to become artists and teachers are in special need of guidance. Sometimes they require material aid as well as musical direction, since they may come from homes which cannot provide expensive instruments or private instruction. If the school owns a number of instruments their distribution may well take into account the financial limitations of the students.

Also the instrumental teacher will naturally be interested in giving special attention to these more talented pupils. They should be advised to acquire at least an elementary piano technique and should be urged to elect the theory of music classes. Quite often the talented student already plays well on one or more instruments and has a good singing voice. Once he is started in a chosen direction his superior gifts will bring quick results, assuming one characteristic not disclosed by any musical test, namely, his willingness to work. Habits of industry are essential to musical progress. No matter how talented a student may be, his exceptional ability will not make up for study and practice. Indeed it is quite often the case that a student of only average ability but of great industry will go further musically than the unambitious prodigy. Encouragement from teachers, association with the adult musicians and inclusion in several extra curricular musical activities will sometimes act as a spur to the musically talented but temperamen-

tally sluggish. However, the highly talented student is usually so interested that he requires no urging. What he does need is opportunity—and this the school should give him. If tests have helped to discover and encourage talent, their use is amply justified. Not all gifted students will desire to become professional musicians. Indeed, many competent observers believe that our present-day education is developing musical amateurism in its best sense, which will increasingly contribute to our cultural life and our worthy use of leisure time.

2. *Individual Guidance*

We have seen how the student body may be divided into three general groups, those with almost no musical ability, those with average ability, and those with superior talent. It might seem that the problem of personal guidance would be concerned only with the comparatively few talented students. The fact is that students from all three classifications need assistance. So strong is the power of example, so firmly fixed is the idea that musical ability is a mark of culture, that children quite lacking in musical capacity sometimes express a keen desire for special instruction. This may be because some friend is making progress, or because parents are ambitious for their children to perform. To these pupils no less than to the talented the teacher must give earnest attention, pointing out to them their limitations, explaining to parents how these limitations have been ascertained, and dissuading the pupils from undertaking the impossible. This guidance will avert a great deal of disappointment and save the parents considerable money.

Under the second classification, the "average student" is one who may be greatly interested in music for several semesters only to turn suddenly to other activities in later school years. Nevertheless, such pupils must be given their opportunities since they belong to the great body of music lovers and the

huge concert and radio audiences whose ability to enjoy music has been stimulated through school backgrounds. The tests for instrumental adaptability (referred to in Chapter XIII) will be of assistance in starting the average student on his musical career for through them the teacher can determine with reasonable accuracy the instrument for which he is best suited. The parents should be notified of the finding of the test for they may be considering, for instance, the purchase of a violin when the tests show that the pupil is better adapted to a wind, brass, or percussion instrument.

This consulting with parents is one of the most valuable functions the teacher performs. The parent is usually familiar with only the few instruments designed for solo performance. So, with little basis for comparison and believing that one certain instrument is suitable for his child, some explanation may be necessary to induce him to purchase another. He may have a mental picture of his child entertaining the family and friends with the violin; and hence may demur at the suggestion of purchasing a 'cello or double bass. Parents need as much guidance in these matters as students—perhaps more, since they are less familiar with the make-up of a band or orchestra than is the school pupil who has had music instruction in the later elementary grades. Having settled upon an instrument, the teacher can often be of assistance in its selection and purchase. Otherwise an unscrupulous or ignorant dealer may sell an instrument that is entirely unsuitable because of its pitch, state of repair, or obsolete mechanism. If the expert advice of the trained instrumentalist, however, is at the service of parents the chances are that no mistakes will be made in the purchase of instruments.

With the very talented, the teacher will have a further responsibility. He will need to interest himself in the future of the student, help shape his course of study through the junior high school, and advise him in the selection of further courses

in the senior high school. He should try to effect such program adjustments as are necessary in order to give the pupil practice of his instrument. Nor can this practice be postponed until later years. The adolescent years are perhaps the ones of greatest importance because the growing youth can then best develop the finer muscular adjustments. A great talent in any field is a rare and precious gift, one to be carefully nurtured. The music teacher may have in his hands the future of a Kreisler, Schumann-Heink, or a Hofmann. To be sure genius is rare and may not be discovered even where it exists. The public school is an important agency in the recruiting of future musicians, and the music teacher in the junior high school finds himself with a peculiar responsibility in the work of discovery and guidance. He must overlook no opportunity for assisting the musically gifted student.

Selected Readings

Jacob Kwalwasser, *Tests and Measurements in Music,* C. C. Birchard and Company.

Carl E. Seashore, *The Psychology of Musical Talent,* Silver, Burdett and Company.

Willis L. Uhl, *The Principles of Secondary Education,* Silver, Burdett and Company, Chapter IX.

Chapter XVII

Programs of Study

The previous chapters of this book have discussed the manifold problems of music in the junior high school. These must be settled by administrators and teachers in any particular school before determining the place that music will occupy in that school. When it has been decided as to just which courses the school will offer, the administration is then confronted with the problem of scheduling them. In the complex demands of the thoroughly modern junior high school the difficulties in schedule making are enormous. And many a time a highly desirable subject must be omitted because of the impossibility of finding a place for it. The object of this chapter is to offer definite scheduling suggestions.

Since the inception of the junior high school plan, extensive research has been given to an evaluation of the subjects which for various reasons are candidates for inclusion in the new curriculum. This study has led to a classification of all the activities that are appropriate. Certain subjects which are considered indispensable to all students, such as language, social studies, and exact science, have constituted what is known as the core-curriculum. There are in addition specialized activities, such as electives and extra-curricular opportunities, which must be taken care of in the schedule. The electives include those subjects described as "broadening and finding" courses.[1] The extra-curricular activities extend the exploratory opportunities for students who are interested in specialized fields.

The classification of the various phases of music study as

[1] Bruner, H. B., "The Junior High School at Work," Teachers College, Columbia University, Contributions to Education, No. 117, 1925.

core-subjects or specialized activities, as curricular or extra-curricular studies, has not been determined, and in the nature of things cannot and should not be standardized for universal application. Each community must settle these matters for itself in the light of its own needs.

KENDALLVILLE, INDIANA

(population 5,273)

Junior High School Music Program

Enrollment, Grades VII, VIII, IX, 172 pupils

PERIODS		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
	1	Junior Orchestra	Senior Orchestra		Junior Orchestra	Senior Orchestra
	2					
	3					
	4	Chorus		Chorus		Chorus
	5					
Lunch	Period					
	6	General Assembly Program				General Assembly Program
	7					
	8					
	9	Band Ensemble	Band Drill	Band Groups	Band Drill	Band Ensemble

As a help in planning schedules, which will include the desired music activities, it is suggested that a skeleton outline first be drawn up. In it should appear only the core-subjects and the "broadening and finding" courses.[1] At this point it

[1] Cox, P. W. L., *The Junior High School and Its Curriculum*, pages 413, 416, 418, Charles Scribner's Sons.

is obvious the decision must be made as to which music courses shall be required, which elective, and which extra-curricular. Chapter Ten (pp. 95-98) presents a discussion of the nature of the recommended music courses and will be helpful in classifying them for program assignment.

Chanute, Kansas

(population 10,286)

Junior High School

Enrollment 600 pupils. General Music required of VII and VIII grades, other offerings elective. On Wednesdays, 15 minutes is taken from other morning periods to allow time for Assembly, which comes between the second and third periods, and includes general singing by the entire school.[1]

Periods	Monday	Tuesday Monday	Wednesday Tuesday	Thursday Wednesday	Thursday	Friday
1	8:45-9:45	8B	8A	8B	8A	
2	9:45-10:45	7B	7A		7B	7A
3	10:45-11:45	Appreciation 9B & 9A	Violin Class	Appreciation 9B & 9A	Violin Class	Appreciation 9B & 9A
Lunch Hour						
4	1:00-2:00	Orchestra	Piano Class	Orchestra	Piano Class	Orchestra
5	2:00-3:00	Girls' Glee Club	Boys' Glee Club	Girls' Glee Club	Boys' Glee Club	
6	3:00-4:00	Band	Brass and Woodwind Class	Band	Brass and Woodwind Class	Band

[1] Many junior high schools provide time on certain days for assembly singing or for other activities by shortening the periods of the forenoon or of the afternoon sufficiently to insert another period.

The programs in the present chapter are concrete illustrations of the way in which scheduling difficulties have been met in a number of typical junior high schools. Thus they express public opinion in various communities and the atti-

STREATOR, ILLINOIS

(population 14,779)

Music Program for Junior High School. Enrollment 664.[1]

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	7B-1	7B-2	7B-1	7B-2	7B-1 Alternate 2nd Term
2	7A-2	7A-1	7A-2	7A-1	7A-2
3	Elective Cl	ubs are sche	duled for the	third period	Girls' Glee
	Chorus	Boys' Glee	Assembly	Chorus	
4		9B-2	9B-1	9B-2	9B-1
5	9A-2	9A-1	9A-2	9A-1	
6	8B-1	8B-2	8B-1	8B-2	8B-1
7	8A-2	8A-1	8A-2	8A-1	8A-2
8	Band	Vocational Orchestra	Guidance Pe	riods Band	Orchestra

tude of administrators as to the part that music should play in the junior high school. They offer definite suggestions to administrators and teachers in building music schedules.

ROCHESTER, NEW YORK

(population 322,200)

A letter from Charles H. Miller, Director of the Department of Music, City of Rochester, New York, outlines the experi-

[1] General music is required and is scheduled three times a week for one term and two times a week for the other.

mental work which the schools are doing for segregating the musically talented.

I shall never be satisfied with the junior high program until we have a segregation of our musical talent, giving our talented people three hours a week, and the less talented at least one hour a week. *(Continued on p. 222)*

EVANSTON, ILLINOIS
(population 47,600)
Music Program, Haven Intermediate School

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:30-9:15	7B-2 7B-4 7B-5		7A-4 7A-5	7B-2 7B-4 7B-5	7B-2 7-B4 7B-5
9:15-10:00	8B-1 8B-2	8B-1 8B-2	8B-2 8B-1 Music Appreciation	7A-5 7A-4 Music Appreciation	7A-4 7A-5
10:00-10:45					
10:45-11:30	6A 7B-1 7B-3	7A-1 7A-2 7A-3	6A 7B-1 7B-3	7A-1 7A-2 7A-3	6A 7B-1 7B-3
11:30-12:15 12:15-1:00	} Orchestra	Glee Club } Band	Orchestra	Glee Club } Band	Orchestra
1:00-1:45	8A-1 8A-2 8A-6	8B-4	8A-2 8A-6 8A-1 Music Appreciation	8B-4 Music Appreciation	8A-1 8A-2 8A-6
1:45-2:30	8A-3 8A-4 8A-5	8A-3 8A-4 8A-5 Music Appreciation	8B-4	8A-3 8A-4 8A-5	7A-1 7A-2 7A-3
1:00-5:00	Piano Elective	Piano Elective		Piano Elective	Piano Elective

So far as Rochester is concerned, I have recommended a definite plan whereby the principals can schedule these segregated groups. There are 50% of our boys and 80% of our girls in the junior high schools that are required to take two hours a week of shop work of some kind. Our Assistant Superintendent in charge of industrial work says that people who are interested in music and have sufficient talent would be better off taking music for the two

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FORT WORTH, TEXAS

(population 170,600)

Jennings Avenue Junior High School

Enrollment 1300. Seventh and eighth grades only.

Teacher's Schedule for the Seventh Grade

General music required. Ten classes of Low Seventh and eight classes of High Seventh, with an average of 40 to a class. Program provides for two periods and one period per week alternately. Periods fifty minutes.

SEVENTH GRADE, FIRST WEEK

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	L7[1]	L7[4]	L7[1]	L7[4]	L7[7]
2	L7[2]	L7[5]	L7[2]	L7[5]	L7[8]
3	Non-teach	L7[6]	L7[3]	Non-teach	L7[9]
4	Home Room	(3 da.) Girls'	Glee Club	(2 da.)	
5			Lunch		
6	Assembly	(2 da.) Boys'	Glee Club	(2 da.)	
7	H7[1]	H7[4]	H7[1]	H7[4]	L7[10]
8	H7[2]	H7[5]	H7[2]	H7[5]	H7[7]
9	H7[3]	H7[6]	Non-teach	H7[6]	H7[8]

hours than they would taking the shop work, and, of course, we heartily agree with him. So, you can see that with very little trouble on the part of the principals of the schools or the ones who make the daily schedules, we could put into practice this segregation plan. In these talented groups, we should do a much

SEVENTH GRADE, SECOND WEEK

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	L7[1]	L7[7]	L7[2]	L7[7]	L7[3]
2	L7[4]	L7[8]	L7[5]	Non-teach	L7[8]
3	L7[3]	L7[9]	L7[6]	L7[9]	L7[6]
4	H. R.	G. G.	H. R.	G. G.	H. R.
5			Lunch		
6	A	B. G.	A	B. G.	
7	H7[1]	L7[10]	H7[2]	L7[10]	H7[3]
8	H7[4]	H7[7]	H7[5]	H7[7]	H7[6]
9	Non-teach	H7[8]	H7[3]	H7[5]	Non-teach

Teacher's Schedule for the Eighth Grade

All music work elective. Periods fifty minutes. Plans are contemplated for adding a teacher, which will make possible the lightening of present teachers' schedules, provision for increased membership in instrumental classes, and the addition of a Fife and Drum Corps and a Harmonica Band. Piano Class work will be given by a visiting teacher, two lessons per week of one period each.

Period 1. Monday, Tuesday, Wednesday, Thursday, Friday: Advanced Orchestra (5 days).
Period 2. Monday, Tuesday, Wednesday, Thursday, Friday: Junior Orchestra (5 days).
Period 3. Monday, Tuesday, Wednesday, Thursday, Friday: Non-teaching.
Period 4. Monday, Tuesday, Wednesday, Thursday, Friday: String Instrument Class (5 days).
Period 5. Monday, Tuesday, Wednesday, Thursday, Friday: Wind Instrument Class (5 days).
Period 6. Monday, Tuesday, Wednesday, Thursday, Friday: Assembly (4 days).
Period 7. Monday, Tuesday, Wednesday, Thursday, Friday: 8a Chorus (General Music) 5 days.
Period 8. Monday, Tuesday, Wednesday, Thursday, Friday: 8b Chorus (General Music) 5 days.
Period 9. Monday, Tuesday, Wednesday, Thursday, Friday: Supervision (5 days).

Cedar Rapids, Iowa
(population 58,200)
Teachers' Program, McKinley Junior High School

Table—7th Grade: 1, 2, 3, 4, 5, 6, 40 pupils per class.
8th Grade: A, B, C, D, E, F, 40 pupils per class.
Subjects Reciting 4 times per week: Arithmetic, History, Grammar, Geography, General Science.
3 times per week: Reading, Manual Training, Sewing, Cooking.
2 times per week: Art, Spelling and Writing, Gymnasium, Music.

Length of Periods
1st Period— 8:30-9:30
2nd Period— 9:35-10:35
3rd Period—10:40-11:40
4th Period—1:00-2:00
5th Period—2:05-3:00
6th Period—3:05-4:00

Period	Monday						Tuesday						Wednesday						Thursday						Friday					
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
Arithmetic	1		3	4	5		1	2		4	5	6		2	3	4	5	6	1	2	3		5	6	1	2	3	4		6
History		1	2	3	4	5	6	1		3	4	5	6	1	2	3			6	1	2		4	5	6		2	3	4	5
Grammar	5	6		2	3	4	5	6	1	2	3		5	6	1		3	4		6	1	2	3	4	5		1	2		4
Geography	4	5	6		2	3	4		6	1	2	3	4	5	6	1		3	4	5		1	2	3		5	6	1	2	
Music			GG		IX	6	IX	Jr.O	4		IX		1			2		5	2		4	3	6			1	GG		5	3
Manual Training	6		4	5		1		3	2		6	1		3	4		2			3		5		1	2		4	5	6	
Sewing	6		4	5		1		3	2		6	1		3	4		2			3		5		1	2		4	5	6	
Gymnasium—Boys		2	1	E	F	D	2		3	5	C	4	A	B		5	6		D	F	C	B		A	4	6		E	3	1
Art—Girls	2	3		1	6	F	B	5	D			E	2		A	C	4	1	5	A	6	4	F		B	3	D		E	C
Reading		4	5	6	1	2	C		E	F	A	B	3	4	5		1	2	C	D	E	F	A		3	D		6		B
Library	C			F				D	5							6	A		3					B		4	E		1	2
Spelling and Writing	3	D	E		A	B	3	4		6	1	2	C	D	E	F		B		4	5	6	1	2	C		5	F	A	
Art—Boys	2	3		1	6	F	B	5	D			E	2		A	C	4	1	5	A	6	4	F		B	3	D		E	C
Gymnasium—Girls		2	1	E	F	D	2		3	5	C	4	A	B		5	6		D	F	C	B		A	4	6		E	3	1
Cooking	F		D			A		C		E	F				D	E	B	A	B	F	C	D	E			C	B		F	A
Manual Training	F		D			A		C		E	F				D	E	B	A	B	C	D	E				C	B		F	A
Music	B	C	F		D	Sr.O	BG	E		D		A	B	C		A	F		B	IX		Jr.O		BG	E			Sr.O		
Science	D	E		A	B	C	D		F	A	B	C	D	E	F			C	D	E	F	A	B	C	D	E	F	A	B	
Grammar	E	F	A	B	C		E	F	A	B	C	D	E	F		B	C	D	E	F	A	B	C	D	F	A	B	C	D	
History		A	B	C		E	F	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E
Arithmetic	A	B	C	D	E		A	B	C		E	F			C	D	E	F	A	B		D	E	F	A	B	C	D		F

GG—Girls' Glee Club. The rehearsals rotate, omitting a different basal subject each time.
BG—Boys' Glee Club. One rehearsal is stationary, the other rotates.
Jr.O—Junior Orchestra. The orchestras are so scheduled that no students are taken from a major when they go to rehearsal.
Sr.O—Senior Orchestra.
IX.—Ninth Grade Chorus (two sections, each twice a week).

more intensive type of work than is possible with miscellaneous groups.

We have also a music psychologist who spends all of her time testing musical talents in the different schools, and we could easily determine the ones who should be offered the intensive work. Then, if we make it elective, we are sure of having people who are both talented and interested in music which would make an ideal group to work with. I estimate that in our system about one-third of the students would show enough musical talent to justify us in offering the intensive work. I also figure that over half, possibly two-thirds of this group, would elect music if they had the opportunity, so according to this estimate the talented groups should number from one-fifth to one-fourth of the entire school.

Kansas City, Missouri

(population 391,000)

Miss Mabelle Glenn, Director of Music, Kansas City Public Schools, writes:

We in Kansas City have only two years in our junior high school, seventh grade and what others call ninth grade. All our seventh grade pupils have fifty minutes a day five days a week. Seventh grade boys who have unusual talent in music may enter freshmen boys' chorus classes, scheduled fifty minutes of music per day.

The second year of our junior high school classes are either girls' classes or boys' classes and we call them glee clubs. We have as many as eighty in each class, the girls singing three-part music and the boys singing four-part music. These classes meet for fifty minutes five times each week, throughout the year. In some junior high schools we have as many as three girls' glee clubs, which simply means second year junior high school girls' classes. We have no required music in our second year of junior high.

We have a band of forty members, an orchestra of sixty, and an instrumental class of thirty, first, second and third hours every day. That means that each child in these organizations has fifty minutes per day, five days each week. When it comes to extra curricular activities we have none with the exception of our music clubs. We teach appreciation in every class in junior high school.

Admission to Junior High School (Kansas City)

Any pupil who has completed the sixth grade in the Kansas City, Missouri, Public Schools is eligible to admission to the junior high school.

First Year (Seventh Grade) Subjects

It is believed that in the first year (seventh grade) it is best to continue some common integrating education. Therefore, all pupils are required to pursue the following:

Required:

English, with grammar as a basis (including spelling).
Mathematics, with arithmetic as a basis.
Social Science, with United States History as a basis.
Music and Art (Five periods of 50 minutes each for one semester or music and art on alternate days throughout the year. In music one period of every five periods is devoted to music appreciation).
Physical Training
Industrial Arts for boys
Home Making for girls

Electives:

Latin	German
French	Orchestra
Spanish	Band

All pupils shall take the required subjects above with the following exception: pupils with exceptional preparation in English may elect a language instead of Music and Art, or instead of Industrial Arts or Home Making. Work in orchestra or band may be substituted for singing one-half year and Physical Training, one-half year.

SECOND YEAR (Freshman) SUBJECTS

Each subject is allotted five fifty-minute periods per week.

Solids:
- English
- Algebra
- Applied Mathematics
- Latin
- French
- German
- Spanish
- General Science
- History and Citizenship

Non-Solids:
- Typewriting
- Industrial Arts
- Clothing
- Foods
- Art

Music:
- Boys' Chorus
- Girls' Chorus
- Mixed Chorus
- Orchestra
- Band
- Instrument Class

Music Appreciation — one period per week in each class.

Expression

Physical Training

A "solid" requires outside preparation each day. A "non-solid" requires little or no outside preparation. No pupil may enroll for more than four solids.

In order that the work of the second year may be built around the proper core subjects the following are required:

- English
- Algebra or Applied Mathematics
- History and Citizenship
- Physical Training

All other subjects listed above are elective.

A pupil may enroll for three solids and three non-solids or for four solids and two non-solids, in either case including

Physical Training. A pupil may enroll in three solids and two non-solids, including Physical Training, upon the consent of the principal.

Pittsburgh, Pennsylvania
(population 673,800)

A letter from Will Earhart, Director of Music, Pittsburgh public schools, says:

I send you the schedule of Latimer Junior High School because it is one of two strictly three-year junior high schools in Pittsburgh. All other junior high school units are in junior-senior, six-year schools. The music work in these other junior high schools is the same as that in Latimer Junior, but some of the teachers in a six-year school are likely to teach in both the junior and senior divisions and the schedule might therefore not be equally clear and serviceable for purposes of analysis.

In the "High School Course of Study in Music,"[1] p. 44, appears a table of Grade Placement of Courses, from which the Junior Division is quoted:

Grade Placement of Courses

High School Music

COURSE	JUNIOR DIVISION		
Grade	7	8	9
General Musical Vocal	R[2]	R[2]	R[1]
Instrumental Technic (Number Semesters Indefinite)	E[4]	E[4]	E[4]
Orchestra (Number Semesters Indefinite)	E[1]	E[1]	E[1]
Glee Club	EC[1]	EC[1]	EC[1]
Chorus	EC[1]	EC[1]	EC[1]
Band	EC[1]	EC[1]	EC[2-4]
Melodies and Chords (2 Semesters Offered)		E[1]	(1 period General Music Vocal required in addition)
Orchestra and Band			E[4] 2 pds. Orch.

[1] High School Course of Study in Music, Junior-Senior Divisions, Grades Seven to Twelve, Bulletin Number Nine, Department of Curriculum Study and Educational Measurement and Research, The Board of Public Education, Pittsburgh, Pennsylvania, 1927.

HIGH SCHOOL MUSIC—Continued

COURSE	JUNIOR DIVISION Grade 7	8	9
Harmony (4 Semesters Offered).		**E[5]	
Music Appreciation (4 Semesters Offered).....		**E[5]	
Vocal Technic (Number Semesters Indefinite).....		**E[5]	
Specialized Musical Technic (Number Semesters Indefinite)		E	

Equivalent of a 5 hrs. per wk. subject, pursued under teacher outside school or jointly with teacher within school.

Key: R—Required. E—Elective. EC—Extra Curricular. Numbers indicate periods per week.

**General Music Vocal not required with 9th grade courses thus marked.

MUSIC SCHEDULE—SECOND SEMESTER '29-'30

Latimer Junior High School, Pittsburgh, Pennsylvania

CLASS		MONDAY 1	2	4	5	6	7	TUESDAY 1	2	4	5	6	7
407	Popp	EL	7A[5]	8B[4]	7B[2]	8A[6]	7A[5]	EL	9A[4]	9Ac	7B[2]	7A[6]	9B[D]
409	Auld			Violin				8B[1]	8A[2]	9A[D]	8B[3-5]	7B[3]	8A[7]
411	Keister	A Orch.	Orch	estral	Instru	ments		A Orch.	Orch	estral	Instru	ments	
413	Lind	7A[2]	8B[2]	B Orch.	8A[4]	7A[1]	8A[5]	7A[7]	9A[4]	B Orch.	8B[5-6]	8A[4]	

CLASS		WEDNESDAY 1	2	4	5	6	7	THURSDAY 1	2	4	5	6	7
407	Popp	EL	7B[4]	7A[5]	7A[4]	8A[6]	7B[5]	EL		9A[EG]	7B[1]	7A[4]	8B[4]
409	Auld		7A[3]	8B[5]	8A[2]	8A[1]	7B[6]			Piano			
411	Keister	A Orch.	Orch	estral	Instru	ments		A Orch.	Orch	estral	Instru	ments	
413	Lind	7A[2]	8B[2]	B Orch.		7A[8]	8B[6]	8A[3]	9B[Ac]	B Orch.	7A[7]		8A[5]

CLASS		FRIDAY 1	2	4	5	6	7
407	Popp	EL	7B[5]	7B[4]	7B[1]		9B[E]
409	Auld	8B[1]		7A[3]	8B[3]	9B[B]	7B[3-6]
411	Keister	A Orch.	Orch	estral	Instru	ments	
413	Lind	7A[1]	8A[3]	B Orch.	7B[7]	8A[1-7]	9A[F]

Cleveland, Ohio

(population 1,010,309)

Patrick Henry Junior High School

Periods 45 minutes. Three music teachers. The student body is classified on the basis of Probable Learning Rate, which is indicated in the section number of each grade; 7A1 is highest IQ and 7A6 is lowest.

Required Music Classes

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	8A2-69	7A2-60	7A2-60	8A2-69	
2	8A4-56	7A5-18	8A4-56	8B6-86	8B6-86
3	8B1-68	8B1-68 8B5-54	8B5-54	7B2-70 8A5-58	7B2-70 8A5-58
4					
5					
6	7A3-71	7A3-71		7B1-66	7B1-66
7	7A4-30 7B4-72	7A4-30 8B2-72	8B2-72	8B4-61	8B4-61
8	7A5-61 8B3-59	7B5-42	7A5-61 8B3-59	7B3-82 7A1-61	7B3-82 7A1-61
9	7B6-71	8A1-54	8A1-54	8A3-54	8A3-56
10					

Last number in each square indicates class enrollment.

(CLEVELAND, *Continued*)

ELECTIVE MUSIC CLASSES

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1		9B1—Mixed Chorus—49 (5 days a week)			
2		9A—Mixed Chorus—50 (5 days a week)			
3					
4	Boys' Chorus—Unchanged Voices—48 (5 days a week)				
5					
6		Orchestra—80 members (5 days a week)			
7		9B2—Mixed Chorus—48 (5 days a week)			
			Beginning Cello Class 6	Beginning Saxophone Class 6	Beginning French Horn Class 8
8	Second Orchestra 18	Beginning Clarinet Class 20	Beginning Tuba Class 6	Beginning Cornet Class 12	Beginning Trombone Class 6
9		Girls' Glee Club—50 (5 days a week)			
	Band 75 members (Double Period)		Band 75 members (Double Period)		String Quartette
10		Woodwind Section Rehearsal of Band		Brass Section Rehearsal of Band	Beginning String Bass Class 6

PHILADELPHIA, PENNSYLVANIA

(population 2,064,200)

Gillespie Junior High School

Singing classes for each grade are held twice a week, once in separate classes and once in combined chorus. There are three teachers. The separate classes are taught by one teacher, and the combined choruses are in charge of two teachers. Part of each chorus period is devoted to Music Appreciation.

PERIODS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1	7A-1 & 6	7B-6 & 9 9A-5 8B-6	7A-7 8B-4 8A-3		
2	8A-1-2-3-4-5-6-7 Forum	9A-4-7 7B-1		9A-1 9A-2	7A-2
3	7A-6-7-8-9 Forum	9B-4	8A-4	8B-1-2-3-4-5 Forum	7B-10
4		7B-2	8A-5 8B-1	7B-3	9B-1
5	7B-7 7B-8-11 7A-4	7B-4 9A-3-6	7A-1-2-3-4-5 Forum 8B-2	7A-3-5 8B 8B-3	9B-7 7A-9 7A-8
6		8A-7		8A-1-2 8B-5	7B-1-2-3-4-5-6 Forum
7	9A-1-2-3-4-5-6-7 Forum	9B Forum 7B-5	9B-5-6 8A-6 9B-5-6	7B-7-8-9-10	8B-6-7-8-9-10 Forum 8B-6-7-8-9
8	Junior Band Boys' Glee Club Girls' Glee Club	Senior Band Violin Class Piano Class	Mixed Glee Clubs	9B-2-3	Orchestra 2 Periods

Chicago, Illinois
(population 3,156,400)
Roger Sullivan Junior High School
A. Typical Program of a Student.

Periods	Monday	Tuesday	Wednesday	Thursday	Friday
1	English 134	English 134	Cooking 328	English 134	English 134
2	S. Studies 234	S. Studies 234	S. Studies 234	S. Studies 234	S. Studies 234
3	Club 139	Club 233	Assembly	Club 233	Club 139
4	French 211	French 206	French 213	French 325	French 325
5	Art 313	Art 313	Art 313	Science 226	Science 226
6	Music 139	Gym	Music 139	Gym	Music 139
7	Cooking 328	Mathematics 208	Mathematics 208	Mathematics 208	Mathematics 208

Gym —1 and 3 weeks—Mon.—Wed.—Fri.
Music—2 and 4 weeks—Mon.—Wed.—Fri.

B. Typical Program of a Music Teacher.

Periods	Monday	Tuesday	Wednesday	Thursday	Friday
1	9A Boys	7A Boys	9A Boys	7A Boys	9A Boys
2	7B Girls	7A Boys	7B Girls	7A Boys	7B Girls
3	7B & 7A Music Assembly	Girls' Glee Club	Drum and Bugle	Girls' Glee Club	Drum and Bugle
4	8B Girls	8B Boys	8B Girls	8B Boys	8B Girls
5	8A Girls	9A Girls	8A Girls	9A Girls	8A Girls
6	9B Boys		9B Boys		9B Boys
7		9B Girls		9B Girls	

Chapter XVIII

Junior High School Music and the Community

Throughout this volume the effort has been to relate music to the general objectives of education as well as to those more specific objectives of the junior high school. The book also aims to point out some of the means by which the teaching of music may be placed upon a proper educational basis. If junior high school music is well taught and the organizations which it develops are adequately supported, it will integrate with the other departments. It will coördinate with the work of the elementary and senior high schools; and it will carry over into the community in general. One of the prime purposes of this book is to aid in this process of articulating departments within a school and schools within a system, and then of correlating school system and community enterprise. In the Fifth Yearbook of the Department of Superintendence, devoted to the Junior High School Curriculum,[1] articulation is set forth as it is made applicable to the various subject fields. From its report on music we quote as follows:

Articulation

Articulation of junior high school music with elementary school and senior high school. The junior high school occupies an intermediate position in the school system. It may receive its student body from fifteen or twenty elementary schools of a system. It may send its students into any of several senior high schools. The music department, reaching as it does every pupil in the school, has a unique opportunity for articulating its work with that done in other schools. It should present work that will follow logically

[1] Fifth Yearbook, *Department of Superintendence,* pp. 327-329, National Educational Association, Washington, D. C.

and naturally that which has preceded it as well as prepare the students for such music study as they may undertake in the senior high schools. Where all the music work in a school system is under the same direction this matter of articulation becomes relatively easy, at least from the administrative standpoint. But where elementary, intermediate, and senior high schools function as separate units, with a music supervisor in charge of each, articulation becomes a matter of coöperation. Now, in what respects can the three units be of assistance to each other? The several units of the elementary school system will ordinarily work toward some common goal. Objectives are set up and, while considerable latitude may be given in the working out of the objectives, in general the musical product of the various elementary schools should come to the junior high school with similar preparation and with fairly uniform ability. As part of their musical equipment they should have a common body of songs for assembly purposes so that from the first day in the new school they may join in the singing of patriotic, folk, or other songs which help in the difficult business of integrating a rather heterogeneous group. Once in the junior high school, differences in musical abilities and inclinations will quickly show up and become intensified. When the students have completed the work of the ninth year the music teachers will, or should, have a complete record of the musical interest and abilities of each student. It will be possible to demonstrate a wide range of these interests and abilities. A few students apparently will have displayed almost total lack of ability at musical performance; a large majority will have given evidence of their enjoyment of music as listeners and a willingness to participate in such general performance as assembly singing; certain others, possibly twenty to forty per cent of the whole number, will have manifested musical ability that is worthy of cultivation along with other activities they may wish to pursue; a smaller percentage will appear to have musical talent of a high order and might easily look forward to careers in music. If the teacher of music keeps a record of each student's musical interests and achievements from the time he enters the seventh grade until he has finished the ninth and sends a copy of this information to the music teacher in the upper school to which each student goes, the senior high school teachers will be able to save a tremendous amount of time usually needed for discovering and sifting. They will know where to look for members of their choral and instru-

mental groups, competent accompanists, gifted soloists, and those likely to develop into such. They will also be able to determine in advance something of the character of the work they may safely undertake.

But if the teacher in the junior high school can perform this service for the music teacher in the senior high school, the latter also has a responsibility in the work of articulation. Let him spend at least one day of each semester visiting the junior high schools that graduate students to his school. Have him listen to work of all types, classes in general music, elective vocal and instrumental classes, and to as many groups as can be brought before him. Acquaint him with the aims of the instruction and see to it that he is made conscious of the difficulties involved. Ask him to take charge of a group for at least a few minutes. At some time during the day have him appear before an assembly telling the students just what his school has to offer in music and what its standards are. When he returns to his own work next day he may have a deeper respect for that carried on in the junior school and quite possibly the students whom he listened to and addressed will recognize him as an old friend when they come up to the senior school. The junior high school teachers of music will, of course, carry out this same procedure in visits among the elementary schools.

Articulation among various departments within a school. Perhaps more important than articulating work among schools is the linking up of all work within a school. The possibilities in the way of correlating music with other subjects have never been fully realized. Teachers of English, languages, history, geography, physical education, and art in particular may bring music into their work with splendid results. Now and then, in some school project such as an operetta, pageant, or special day celebration the whole school may unite to make it a success. Scenery and costumes are designed by the art department, and constructed by the manual and domestic art departments; the physical education teachers direct the dancing, pantomimes or tableaux; the print shop gets out advertising material, programs and tickets; the commercial department takes charge of the ticket sale, if an admission is charged; the English department supervises the preparation of news stories and in some cases furnishes a teacher who can drill the actors in their parts; the music department furnishes well-trained choruses and an orchestra or accompanist. There are few

better opportunities for coöperative school effort. Indeed this possibility for coöperative effort constitutes the principal reason for schools engaging in such an enterprise as an operetta. Too often the chief excuse is to make money and when such is the case the performance is not always of a character to command respect. The undertaking must be safeguarded by careful discrimination in the selection of the vehicle. Cantatas and operettas in particular have been published by the hundreds but there are few good ones in the lot. With the various departments of a school working together, only a number that will meet the highest standards from both literary and musical standpoints should be selected. Furthermore, great care must be taken lest the singing parts are too involved or carry the student out of a safe range. And certainly the lines and dramatic situations must be suitable to children of early adolescent age. Fortunately operettas which are not combinations of sheer piffle and vulgarity are beginning to appear in increasing numbers.

In a limited space suggestions for use of music in various classroom exercises cannot be undertaken but the materials are there and imaginative and enthusiastic teachers will find many opportunities for interesting correlations. Correlations help articulate; articulation assists in the matter of integration; integration leads to socialization and democratization; and all of these are aims of junior high school education.

It will be readily apparent that, if some of the suggestions made in the Fifth Yearbook are followed, music can be made to achieve results that have not been heretofore realized.

Music in the junior high school may be related to the life of the community in a variety of ways.

a. Music in the Home

It is often quoted that the home is losing its importance as the center of American life. Unquestionably there are many distractions that interfere with family gatherings. The auto, the movie, and the craving for constant amusement appear to have attracted both parents and children from the home as the center of relaxation and diversion. Some sociologists

predict that a reaction from this dispersion of family interest is already setting in, and that we may hope to see the home circle once more assume its normal outlines. If the wish be father to the thought and such an about-face is really taking place, there is evidence that music is having a part in bringing it about. The development of the radio has hastened the process. Of such recent origin is this development that no one can safely predict its future, but there are not wanting some indications of a return to old time family life built around the radio. Television, too, seems to offer untold possibilities In fact, no great stretch of the imagination is required to picture a future in which people may enjoy the finest kind of entertainment in their own homes, at little expense, and without the inconvenience of travel.

With children given every kind of musical instruction in the schools, we may reasonably expect the development of family and neighborhood orchestras and musical ensembles. Indeed this is already an accomplished fact in many communities. Where several children in a family or neighborhood play instruments, there arises the nucleus of an orchestra. That such an organization has a healthy effect upon home life needs no argument.

b. Music in Society

From the school and the home, musical expression branches out in many directions. Once children are taught to enjoy music and to participate in its performance, social life is immediately affected. The church benefits through having a congregation trained to sing, and having the material for chorus choirs. Social and civic organizations become able to furnish musical programs from their own members. A means for the worthy use of leisure is provided and all society is influenced in some way by those of its members who are musically trained.

But let us not emphasize too greatly the possibilities that may grow out of the school music program. As educators we are first of all interested in what is going on in the heart and mind of the child at the present time. We are trying to look forward to his adult life, but this is best accomplished by making his present life most complete. If, through music, we furnish the proper outlet for self-expression, direct the emotional nature into safe channels, provide opportunities for pleasure, wholesome associations, and develop an excellent means of occupying leisure time, we need seek no further reasons for a vigorously pursued policy of music education. Suffice it to say, then, that the junior high school which encourages the development of an active and properly functioning music department will the more surely meet the needs of the adolescent. Music courses need no further justification.

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